101 ROCK HITS FOR BUSKERS

THE ULTIMATE COLLECTION OF ROCK MUSIC,
ARRANGED FOR PIANO/ALL KEYBOARDS.
WITH GUITAR BOXES AND FULL LYRICS.

30. SEP 05
27. OCT 05
03. JAN 06
08. FEB 06
01. APR 06
08 JAN 08
02. FEB 09
26. MAR 10
20. APR 10

700022409878

101 ROCK HITS FOR BUSKERS

WISE PUBLICATIONS
LONDON/NEW YORK/SYDNEY

784.61

THIS PUBLICATION IS NOT AUTHORISED FOR SALE IN THE UNITED STATES OF AMERICA AND/OR CANADA.

WORCESTERSHIRE COUNTY COUNCIL
CULTURAL SERVICES

19.95

EXCLUSIVE DISTRIBUTORS:
MUSIC SALES LIMITED
8/9 FRITH STREET, LONDON W1V 5TZ, ENGLAND.
MUSIC SALES PTY LIMITED
120 ROTHSCHILD AVENUE, ROSEBERY, NSW 2018, AUSTRALIA.

THIS BOOK © COPYRIGHT 1987, 1992 BY
WISE PUBLICATIONS
UK ORDER NO.AM65806
UK ISBN 0.7119.1127.4

DESIGNED BY PEARCE MARCHBANK STUDIO
BOOK COMPILED BY PETER EVANS

MUSIC SALES' COMPLETE CATALOGUE LISTS THOUSANDS OF
TITLES AND IS FREE FROM YOUR LOCAL MUSIC SHOP,
OR DIRECT FROM MUSIC SALES LIMITED.
PLEASE SEND A CHEQUE/POSTAL ORDER FOR £1.50 FOR POSTAGE TO:
MUSIC SALES LIMITED, NEWMARKET ROAD, BURY ST. EDMUNDS, SUFFOLK IP33 3YB.

YOUR GUARANTEE OF QUALITY:
AS PUBLISHERS, WE STRIVE TO PRODUCE EVERY BOOK TO THE HIGHEST COMMERCIAL STANDARDS.
ALL THE MUSIC HAS BEEN FRESHLY ENGRAVED AND THE BOOK HAS BEEN CAREFULLY DESIGNED TO
MINIMISE AWKWARD PAGE TURNS AND TO MAKE PLAYING FROM IT A REAL PLEASURE.
PARTICULAR CARE HAS BEEN GIVEN TO SPECIFYING ACID-FREE, NEUTRAL-SIZED PAPER WHICH
HAS NOT BEEN CHLORINE BLEACHED BUT PRODUCED WITH SPECIAL REGARD FOR THE ENVIRONMENT.
THROUGHOUT, THE PRINTING AND BINDING HAVE BEEN PLANNED TO ENSURE A STURDY,
ATTRACTIVE PUBLICATION WHICH SHOULD GIVE YEARS OF ENJOYMENT.
IF YOUR COPY FAILS TO MEET OUR HIGH STANDARDS, PLEASE INFORM US AND WE WILL GLADLY REPLACE IT.

UNAUTHORISED REPRODUCTION OF ANY PART OF
THIS PUBLICATION BY ANY MEANS INCLUDING PHOTOCOPYING
IS AN INFRINGEMENT OF COPYRIGHT.

PRINTED IN THE UNITED KINGDOM BY
REDWOOD BOOKS, TROWBRIDGE, WILTSHIRE

AEROSMITH
DON'T GET MAD GET EVEN **244**

BRYAN ADAMS
CUTS LIKE A KNIFE **4**
RUN TO YOU **8**
STRAIGHT FROM THE HEART **14**
SUMMER OF '69 **11**

A-HA
HUNTING HIGH AND LOW **18**
TAKE ON ME **16**

ARCADIA
EL DIABLO **24**
ELECTION DAY **21**

PAT BENATAR
FIRE AND ICE **30**
LOVE IS A BATTLEFIELD **27**

BON JOVI
LET IT ROCK **33**
LIVIN' ON A PRAYER **42**
WANTED DEAD OR ALIVE **36**
YOU GIVE LOVE A BAD NAME **40**

CHICAGO
IF YOU LEAVE ME NOW **45**
25 OR 6 TO 4 **48**

ERIC CLAPTON
BADGE **242**

PHIL COLLINS
DOESN'T ANYBODY STAY TOGETHER ANYMORE? **50**
DON'T LOSE MY NUMBER **56**
EASY LOVER **60**
I MISSED AGAIN **62**
IN THE AIR TONIGHT **53**
ONLY YOU KNOW AND I KNOW **68**
SUSSUDIO **66**

DEPECHE MODE
EVERYTHING COUNTS **76**
JUST CAN'T GET ENOUGH **78**

CHRIS DE BURGH
DON'T PAY THE FERRYMAN **74**
HIGH ON EMOTION **71**

DIRE STRAITS
EXPRESSO LOVE **80**
MONEY FOR NOTHING **86**
ONCE UPON A TIME IN THE WEST **88**
SO FAR AWAY **90**
SOLID ROCK **83**
SULTANS OF SWING **92**
WALK OF LIFE **94**

THE DOORS
HELLO I LOVE YOU **96**
L.A. WOMAN **99**
LIGHT MY FIRE **106**
RIDERS ON THE STORM **108**

EURYTHMICS
IT'S ALRIGHT (BABY'S COMING BACK) **110**
RIGHT BY YOUR SIDE **113**
SISTERS ARE DOING IT FOR THEMSELVES **116**
SWEET DREAMS (ARE MADE OF THIS) **122**
WHO'S THAT GIRL? **119**

BRYAN FERRY
SLAVE TO LOVE **124**

FLEETWOOD MAC
ALBATROSS **126**

FREE
ALL RIGHT NOW **240**

GENESIS
ABACAB **131**
IN TOO DEEP **128**
INVISIBLE TOUCH **137**
LAND OF CONFUSION **134**
MAMA **140**
THAT'S ALL **144**

GO WEST
CALL ME **150**
WE CLOSE OUR EYES **147**

HUEY LEWIS & THE NEWS
THE HEART OF ROCK AND ROLL **152**
IF THIS IS IT **156**
THE POWER OF LOVE **158**

MICHAEL JACKSON
THRILLER **163**

JETHRO TULL
AQUALUNG **170**
TOO OLD TO ROCK AND ROLL (TOO YOUNG TO DIE) **166**

BILLY JOEL
IT'S STILL ROCK AND ROLL TO ME **176**
MOVIN' OUT (ANTHONY'S SONG) **173**
TELL HER ABOUT IT **180**
UPTOWN GIRL **183**
YOU MAY BE RIGHT **186**

ELTON JOHN
CROCODILE ROCK **189**

MICHAEL MACDONALD
SWEET FREEDOM **196**

MADONNA
BORDERLINE **192**

MARILLION
KAYLEIGH **200**

ROBERT PALMER
ADDICTED TO LOVE **198**

ALAN PARSONS
DAMNED IF I DO **203**
EYE IN THE SKY **210**
GAMES PEOPLE PLAY **206**

POWER STATION
GET IT ON (BANG A GONG) **216**

CHRIS REA
I CAN HEAR YOUR HEARTBEAT **218**
STAINSBY GIRLS **220**

LOU REED
WALK ON THE WILD SIDE **222**

ROLLING STONES
HARLEM SHUFFLE **213**

PAUL SIMON
FIFTY WAYS TO LEAVE YOUR LOVER **226**
STILL CRAZY AFTER ALL THESE YEARS **228**

SIMPLE MINDS
DON'T YOU FORGET ABOUT ME **224**

STEELY DAN
REELIN' IN THE YEARS **260**
RIKKI DON'T LOSE THAT NUMBER **257**

STING
IF YOU LOVE SOMEBODY SET THEM FREE **262**

SUPERTRAMP
DREAMER **248**
GIVE A LITTLE BIT **252**
LOGICAL SONG (THE) **254**

IKE & TINA TURNER
RIVER DEEP, MOUNTAIN HIGH **271**

TINA TURNER
PRIVATE DANCER **264**
WE DON'T NEED ANOTHER HERO **266**
WHAT'S LOVE GOT TO DO WITH IT **268**

ULTRAVOX
VIENNA **274**

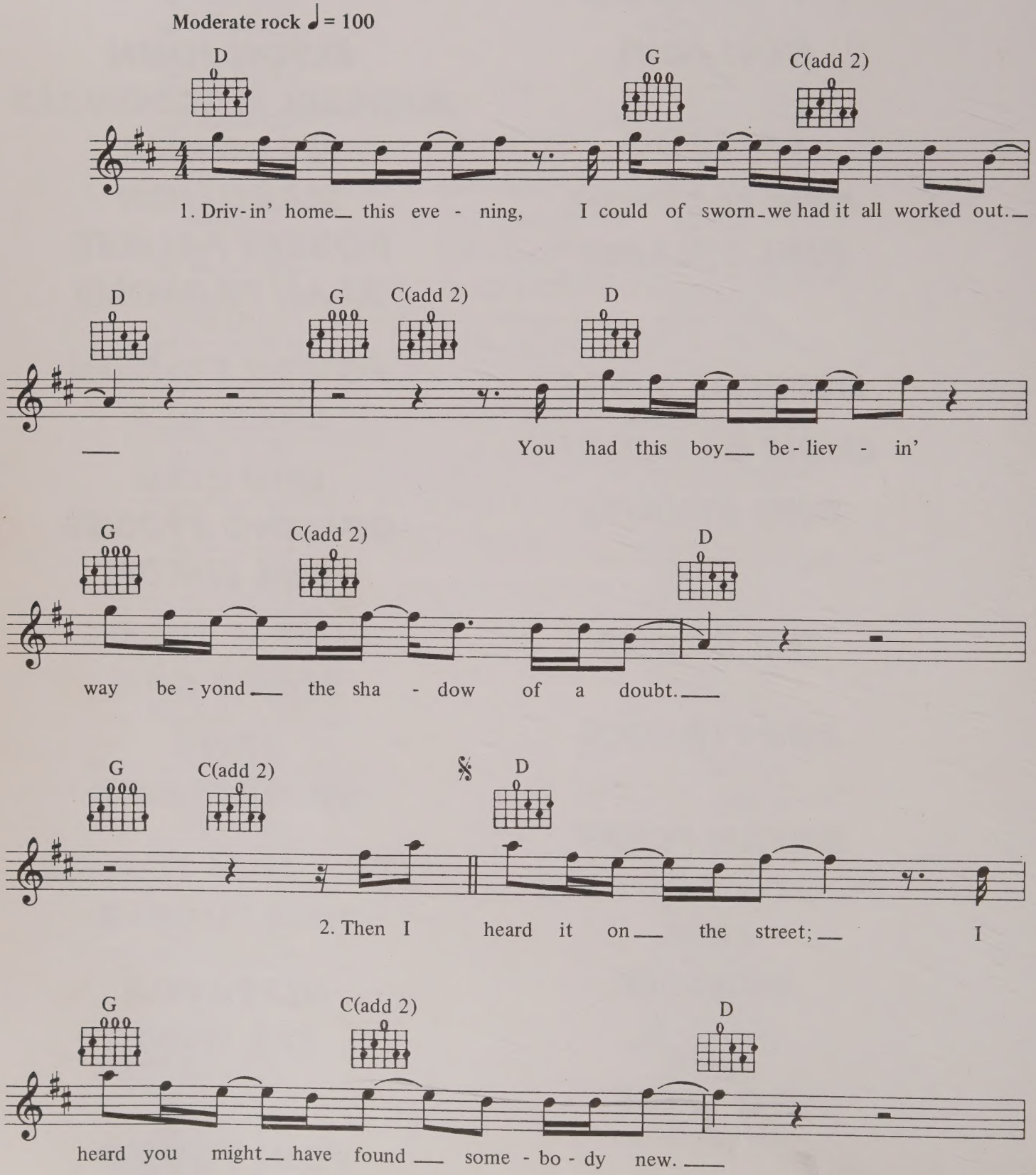
THE WHO
YOU BETTER YOU BET **230**
FIVE FIFTEEN **236**
I CAN SEE FOR MILES **276**
MY GENERATION **278**
PINBALL WIZARD **280**
SEE ME, FEEL ME **282**

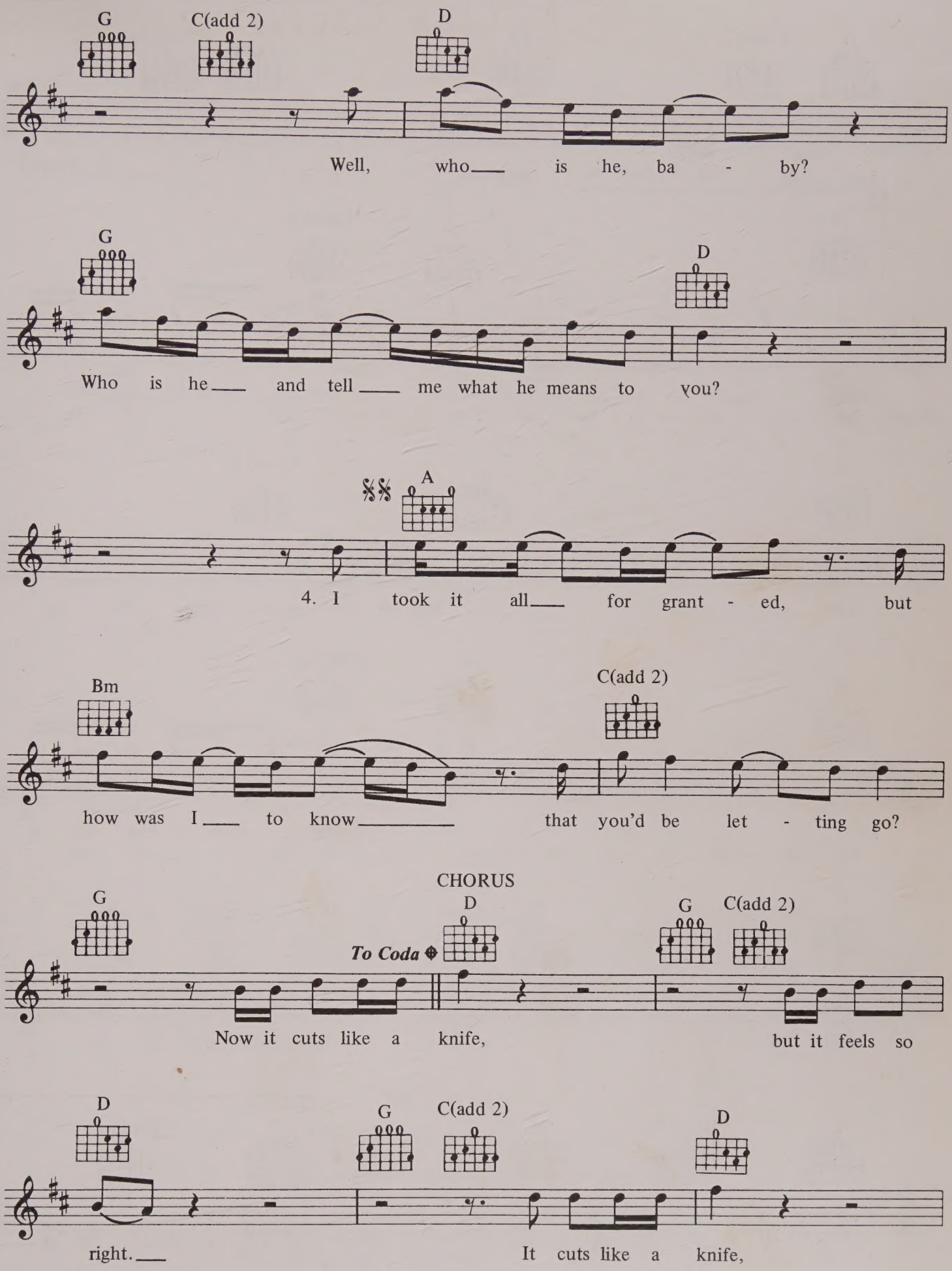
PAUL YOUNG
COME BACK AND STAY **284**

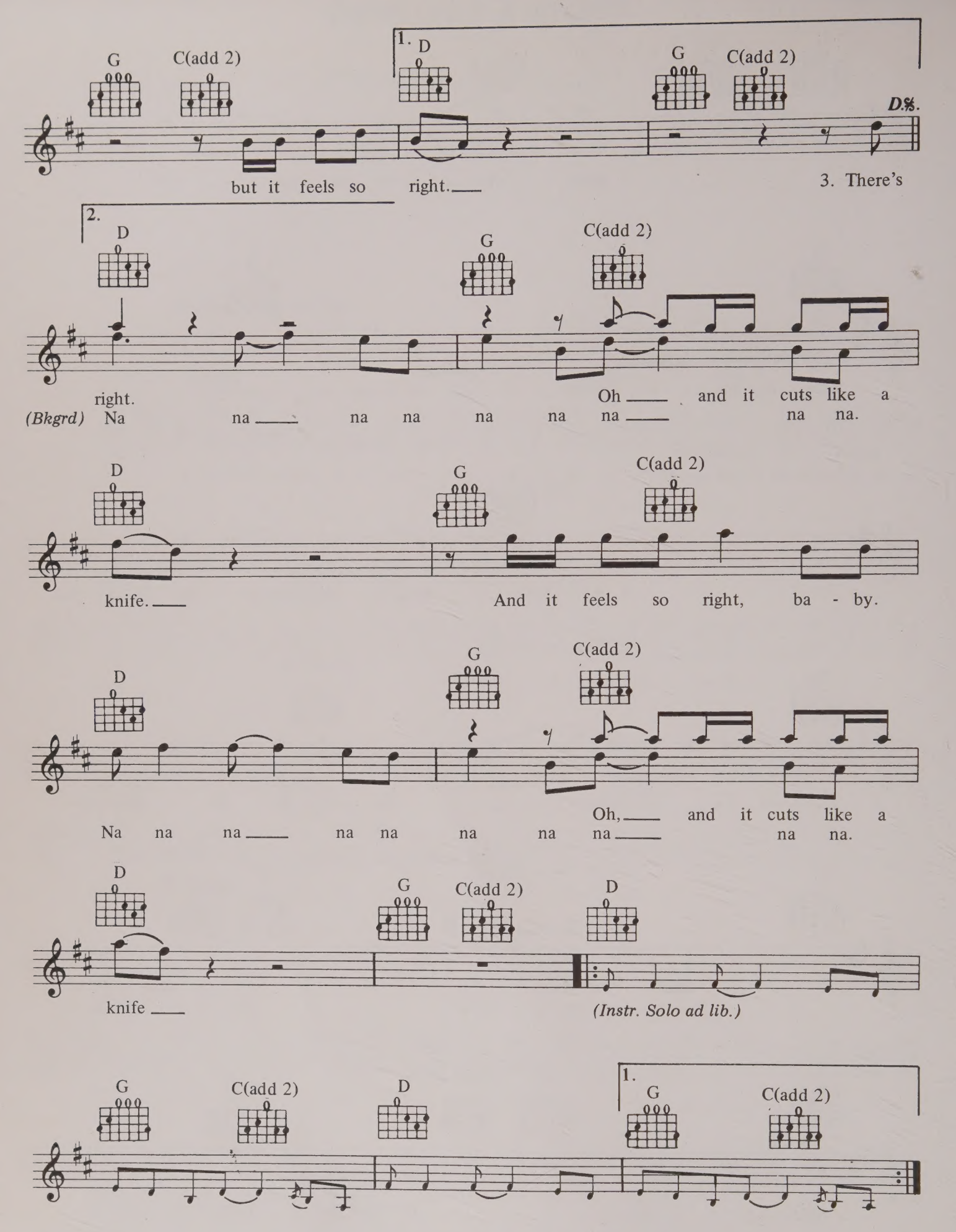
CUTS LIKE A KNIFE

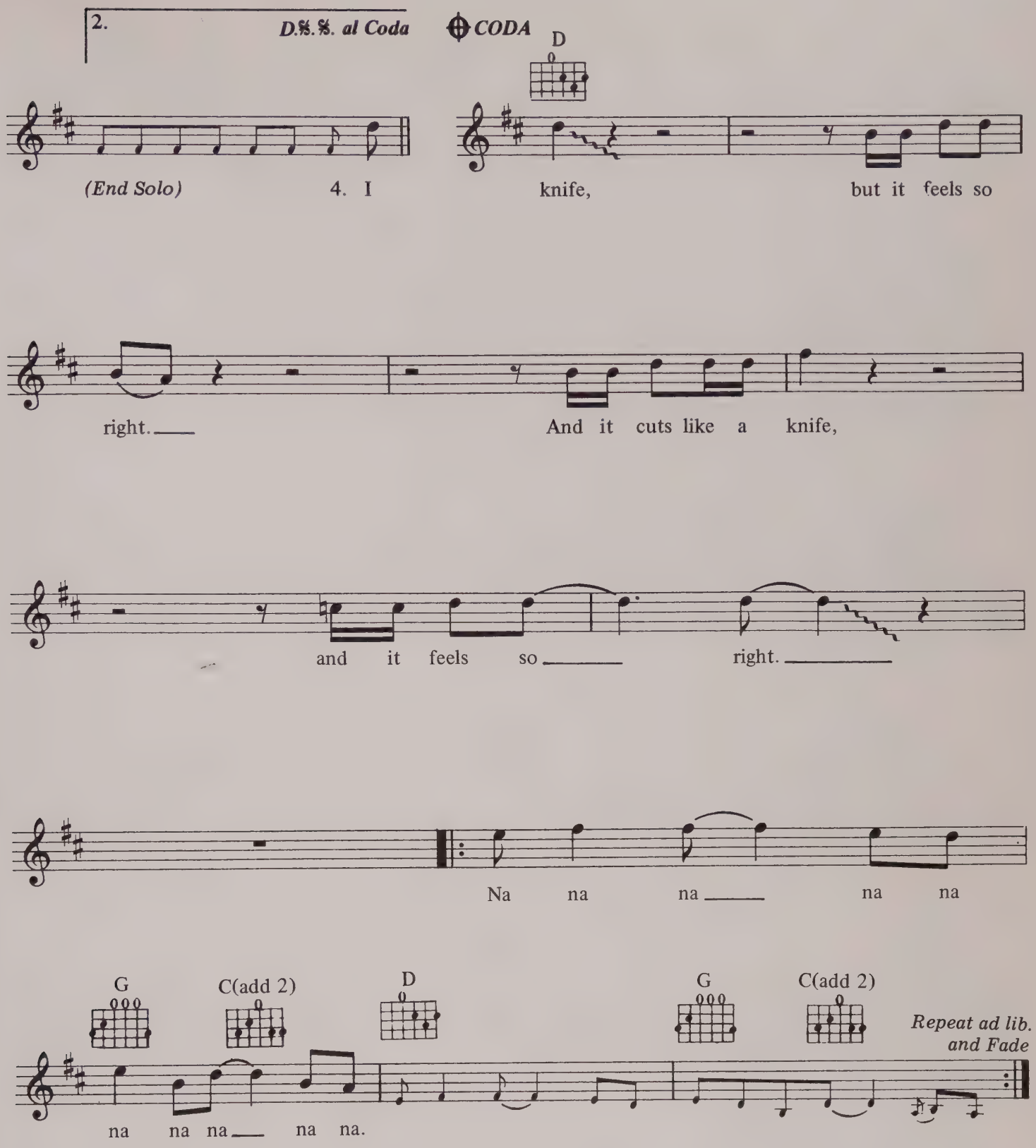
WORDS & MUSIC BY BRYAN ADAMS & JIM VALLANCE

© COPYRIGHT 1982 IRVING MUSIC INCORPORATED, ADAMS COMMUNICATIONS INCORPORATED & CALYPSO TOONZ.
RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




G
C(add 2)
D
Well, who is he, ba - by?
G
D
Who is he and tell me what he means to you?
A
4. I took it all for grant - ed, but
Bm
C(add 2)
how was I to know that you'd be let - ting go?
CHORUS
G
D
G
C(add 2)
To Coda
Now it cuts like a knife, but it feels so
D
G
C(add 2)
D
right.
It cuts like a knife,


G
C(add 2)
1.
D
G
C(add 2)
D.S.
but it feels so right.
3. There's
2.
D
G
C(add 2)
right.
(Bkgrd) Na na na na na na na na
Oh and it cuts like a
na na.
D
G
C(add 2)
knife.
And it feels so right, ba - by.
D
G
C(add 2)
Na na na na na na na na
Oh, and it cuts like a
na na.
D
G
C(add 2)
D
knife
(Instr. Solo ad lib.)
G
C(add 2)
D
1.
G
C(add 2)

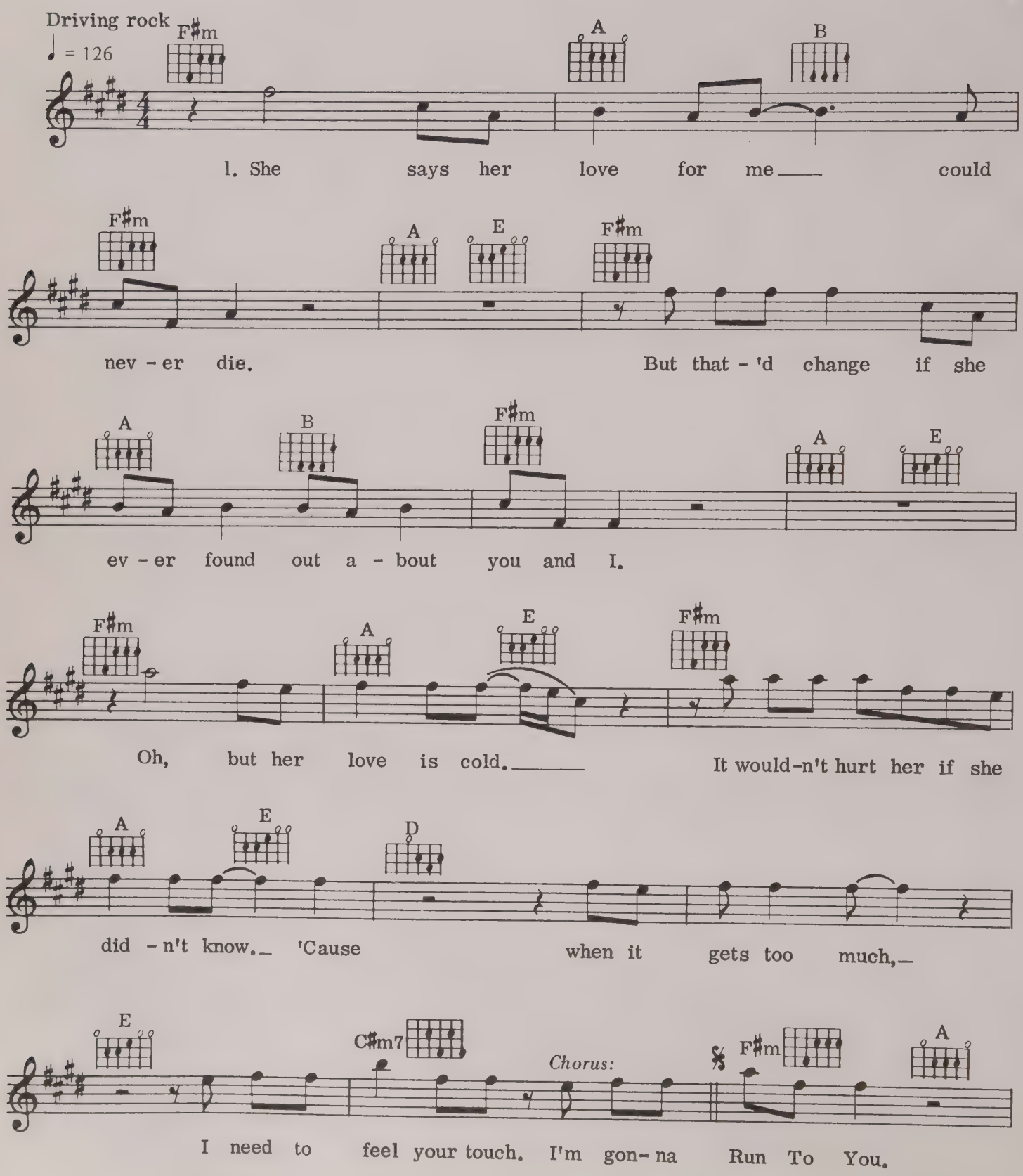


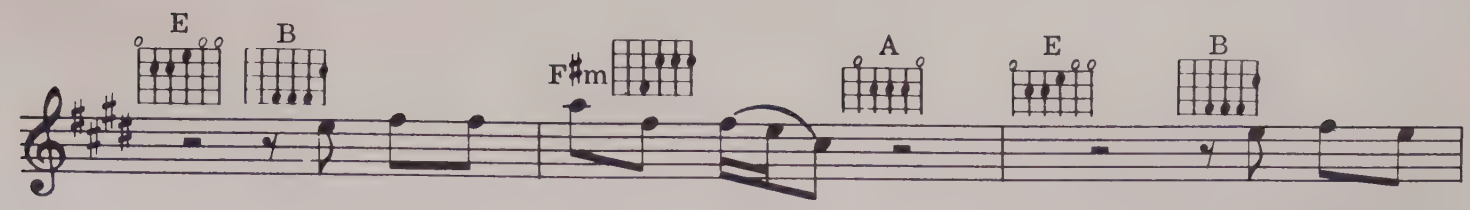
VERSE 3:
There's times I've been mistaken
There's times I thought I'd been misunderstood.
So wait a minute darlin'.
Can't you see we did the best we could?
This wouldn't be the first time
Things have gone astray.
Now you've thrown it all away.
(To Chorus)

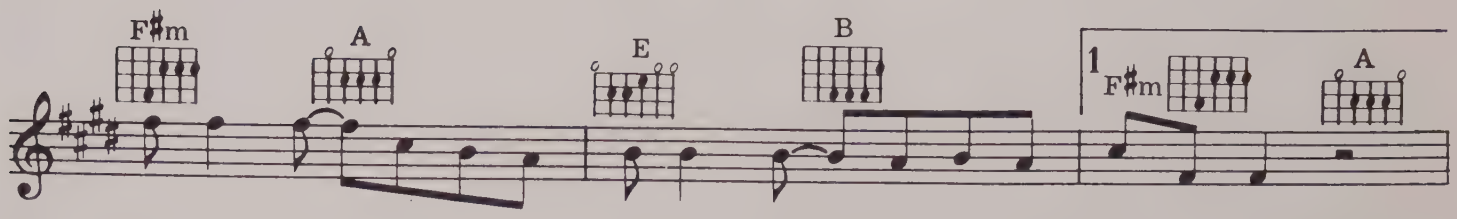
RUN TO YOU

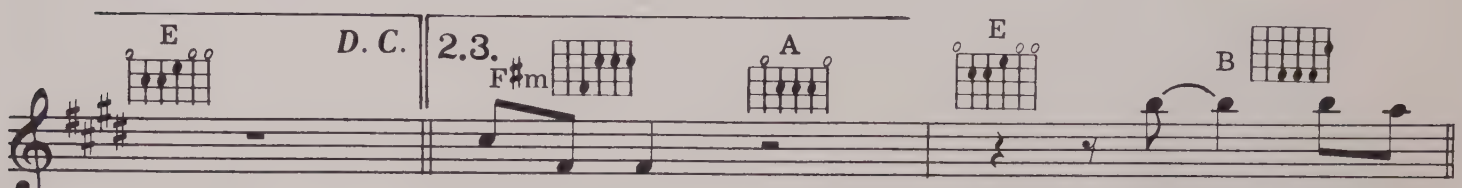
WORDS & MUSIC BY BRYAN ADAMS & JIM VALLANCE

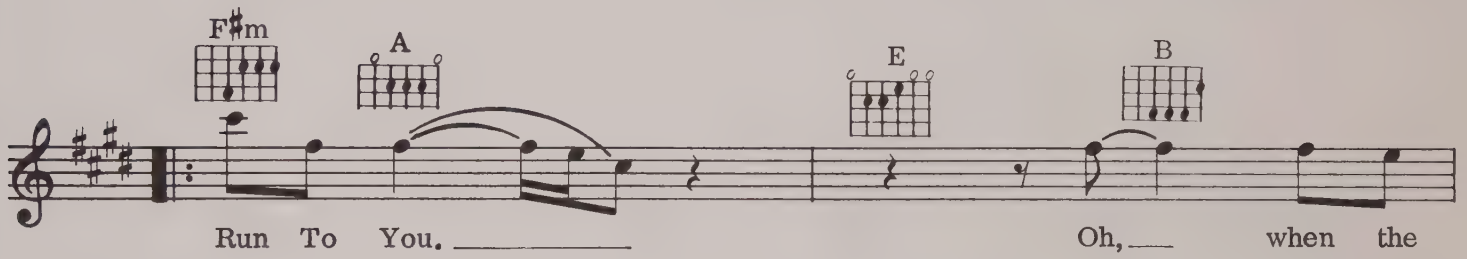
COPYRIGHT 1984 IRVING MUSIC INCORPORATED, ADAMS COMMUNICATIONS INCORPORATED AND CALYPSO TOONZ. RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

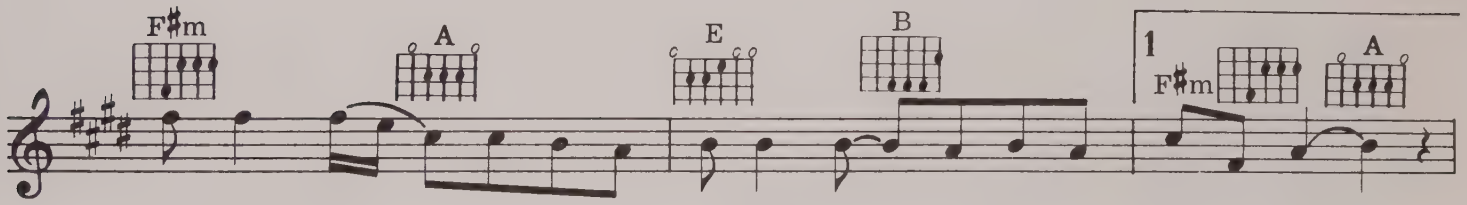


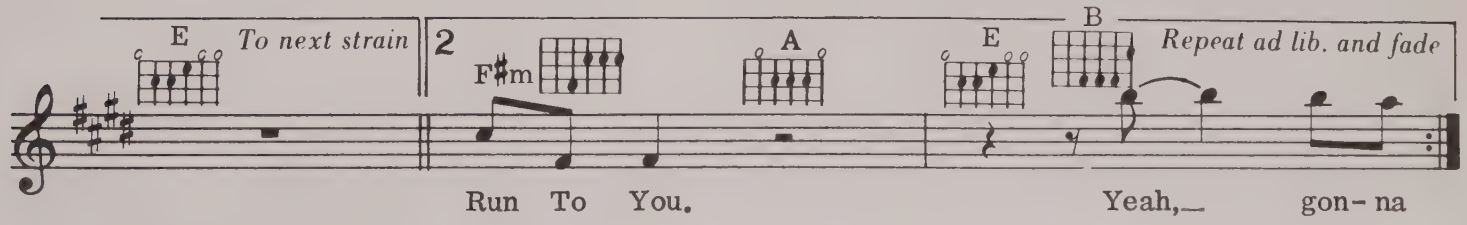

E
B
F♯m
A
E
B
I'm gon- na Run To You.
'Cause when the

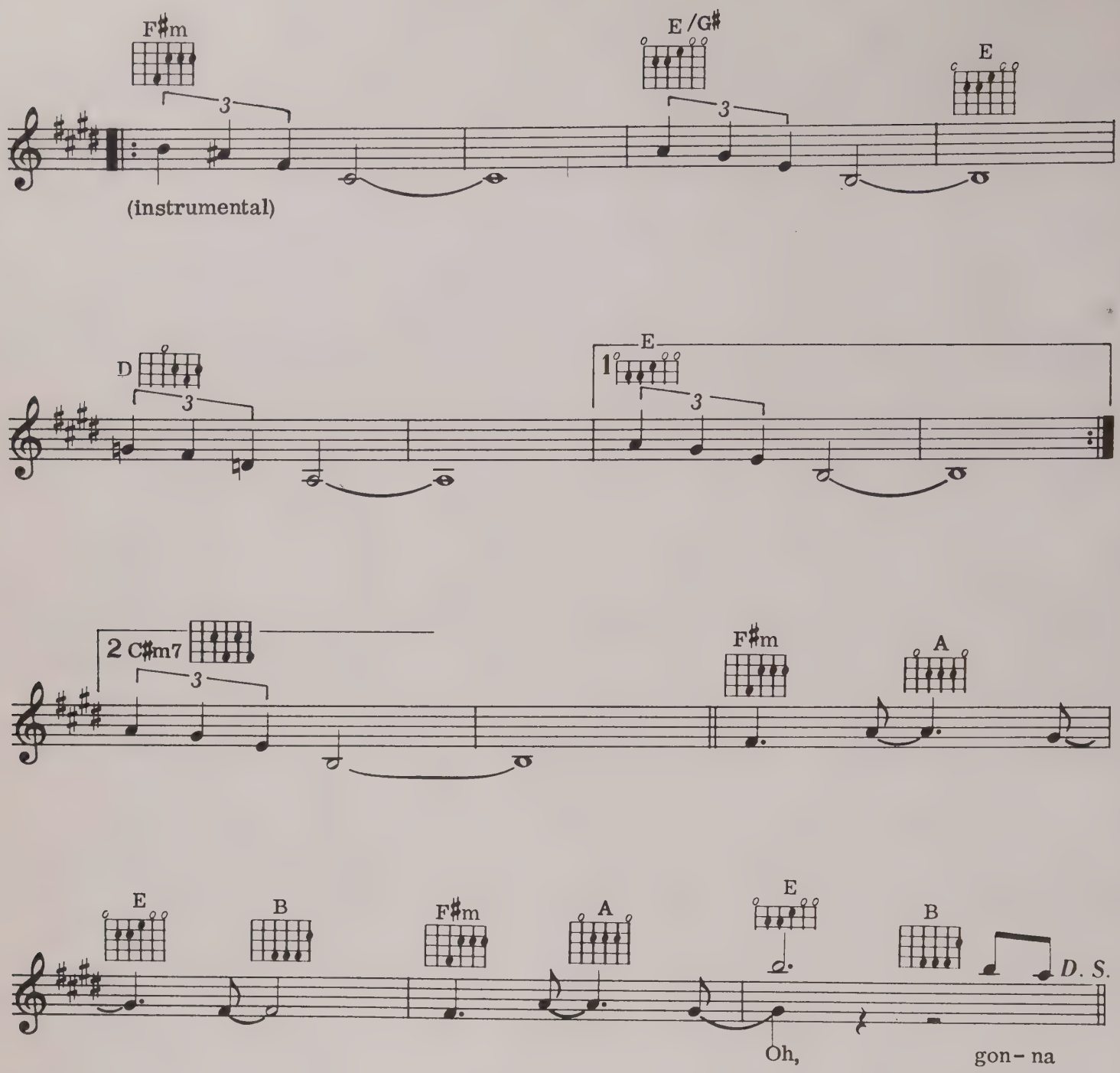

F♯m
A
E
B
1
F♯m
A
feel- in's right, I'm gon- na run all night. I'm gon- na Run To You.


E
D. C.
2.3.
F♯m
A
E
B
Run To You.
Yeah, gon- na


F♯m
A
E
B
Run To You.
Oh, when the


F♯m
A
E
B
1
F♯m
A
feel - in's right, I'm gon- na run all night, I'm gon- na Run To You.


E
To next strain
2
F♯m
A
E
B
Repeat ad lib. and fade
Run To You.
Yeah, gon- na



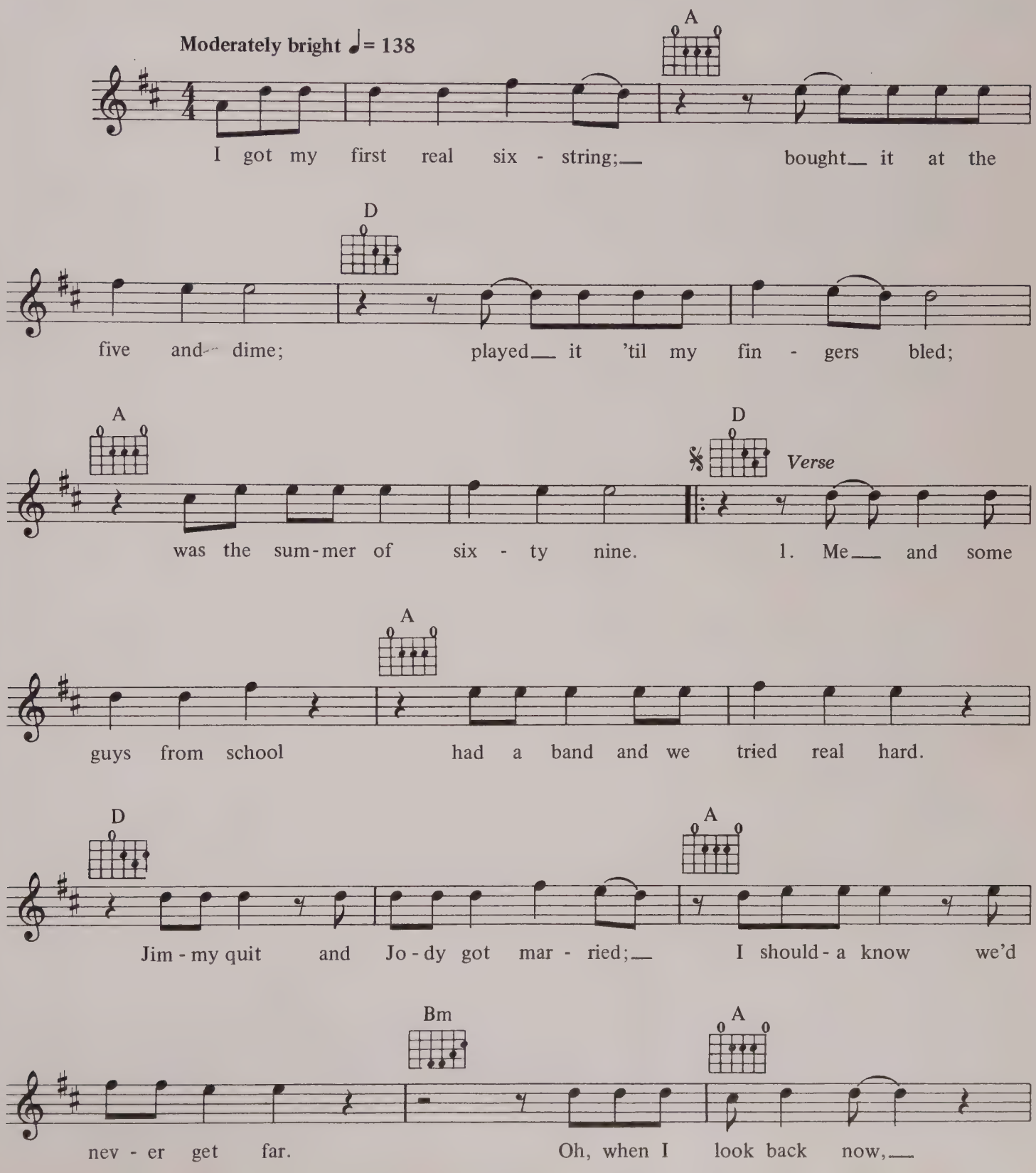
Verse 2:
She's got a heart of gold,
She'd never let me down.
But you're the one that always turns me on
And keep me comin' 'round.
I know her love is true,
But it's so damn easy makin' love to you.
I got my mind made up,
I need to feel your touch.

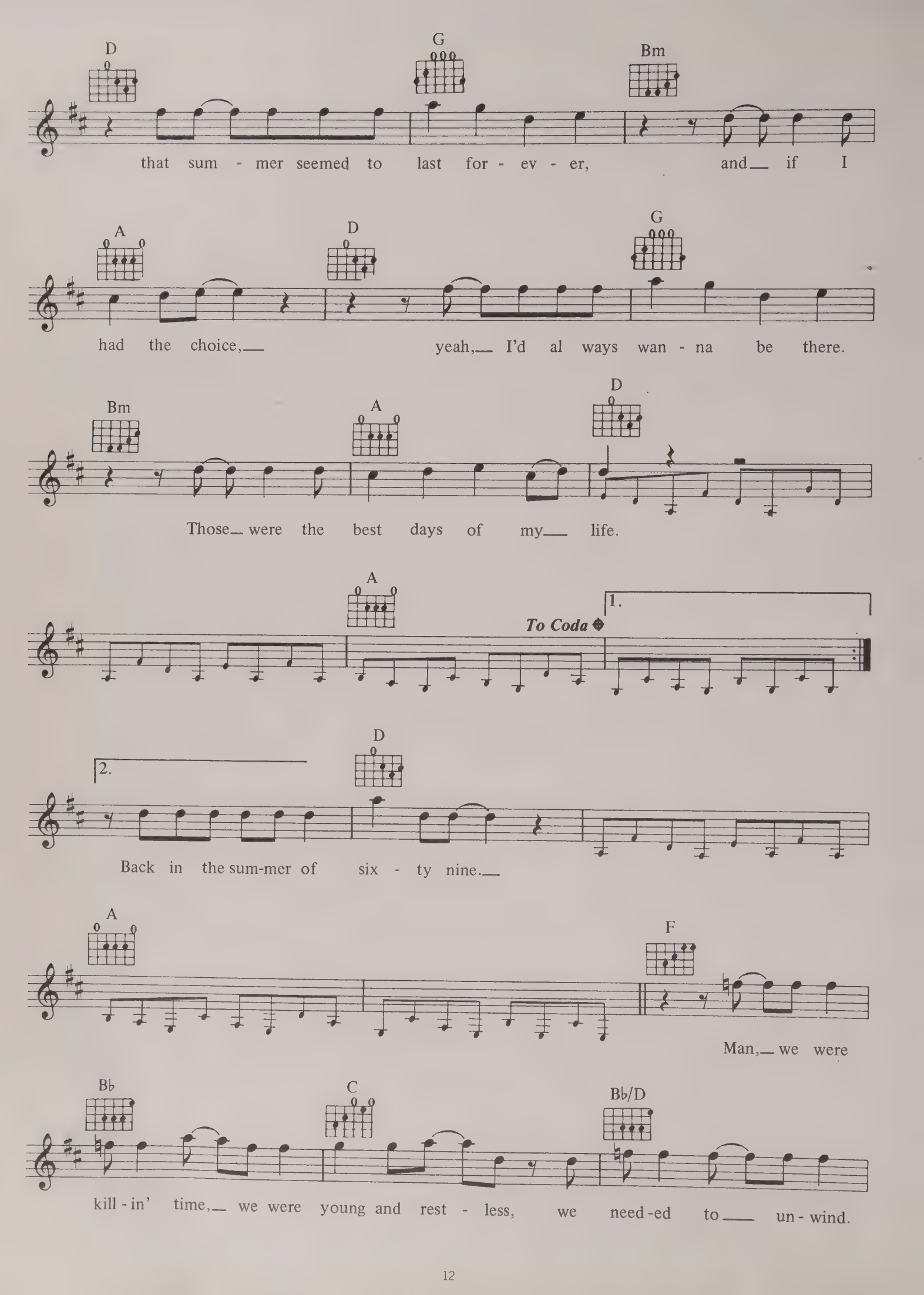
(To Chorus:)

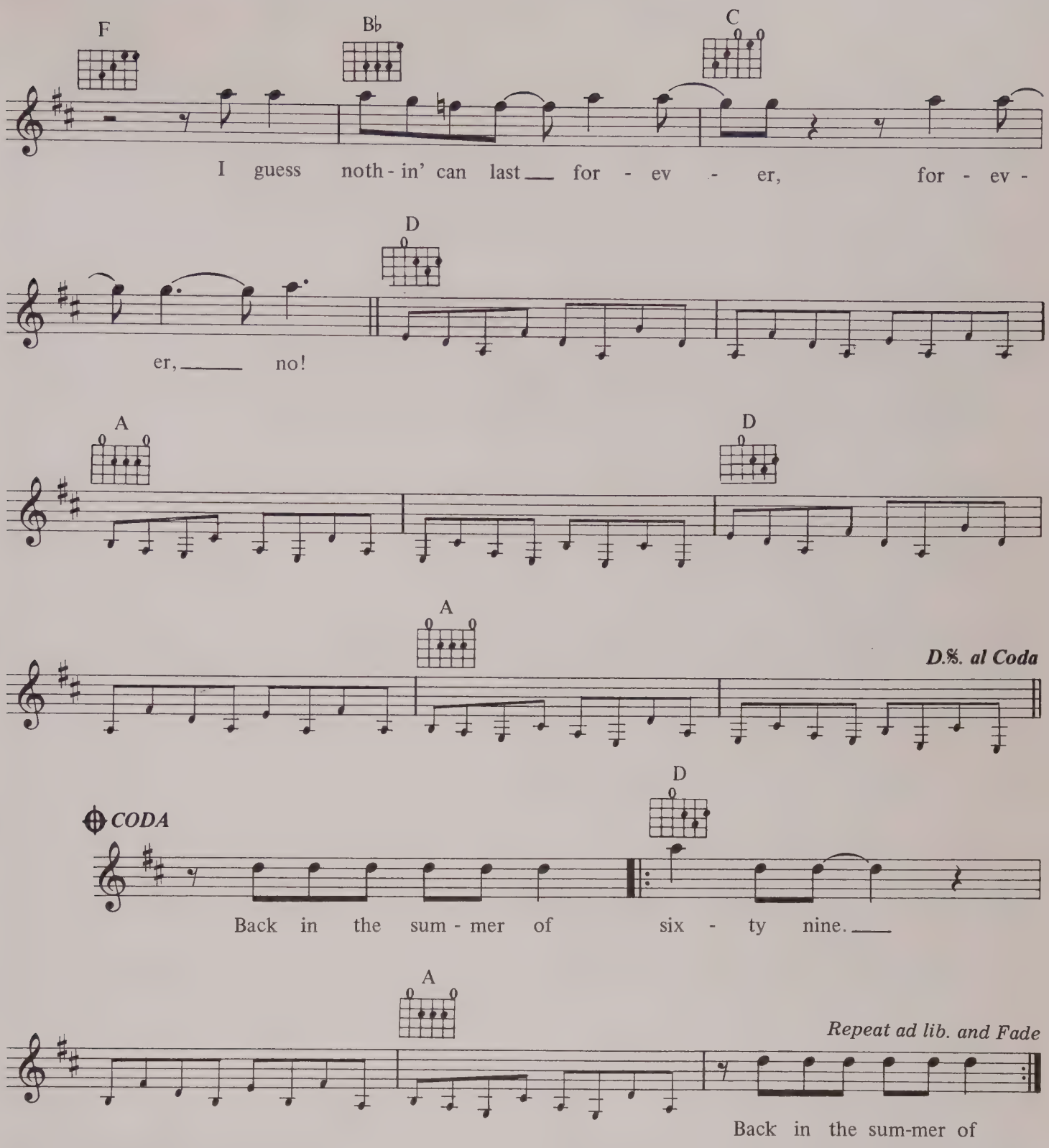
SUMMER OF '69

WORDS & MUSIC BY BRYAN ADAMS & JIM VALLANCE

© COPYRIGHT 1984 IRVING MUSIC INCORPORATED, ADAMS COMMUNICATIONS INCORPORATED AND CALYPSO TOONZ. RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




D
G
Bm
that sum - mer seemed to last for - ev - er, and if I
A
D
G
had the choice, yeah, I'd al ways wan - na be there.
Bm
A
D
Those were the best days of my life.
A
To Coda
1.
2.
D
Back in the sum-mer of six - ty nine.
A
F
Man; we were
B♭
C
B♭/D
kill - in' time, we were young and rest - less, we need - ed to un - wind.



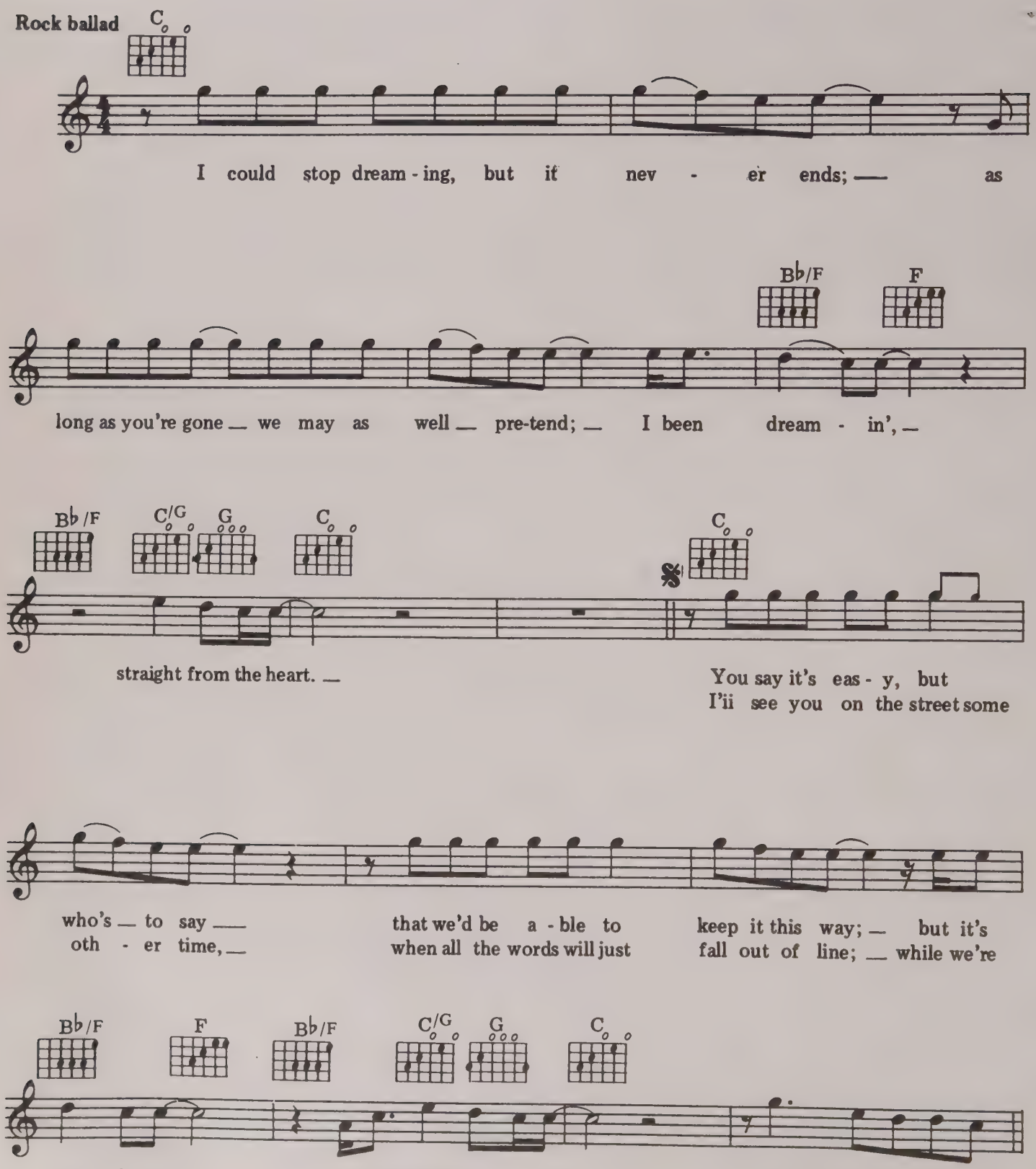
VERSE 2:
Ain't no use in complainin' when you got a job to do.
Spent my evenin's down at the drive-in, and that's when I met you.
Standin' on your mama's porch, you told me that you'd wait forever.
Oh, and when you held my hand, I knew that it was now or never.
Those were the best days of my life.

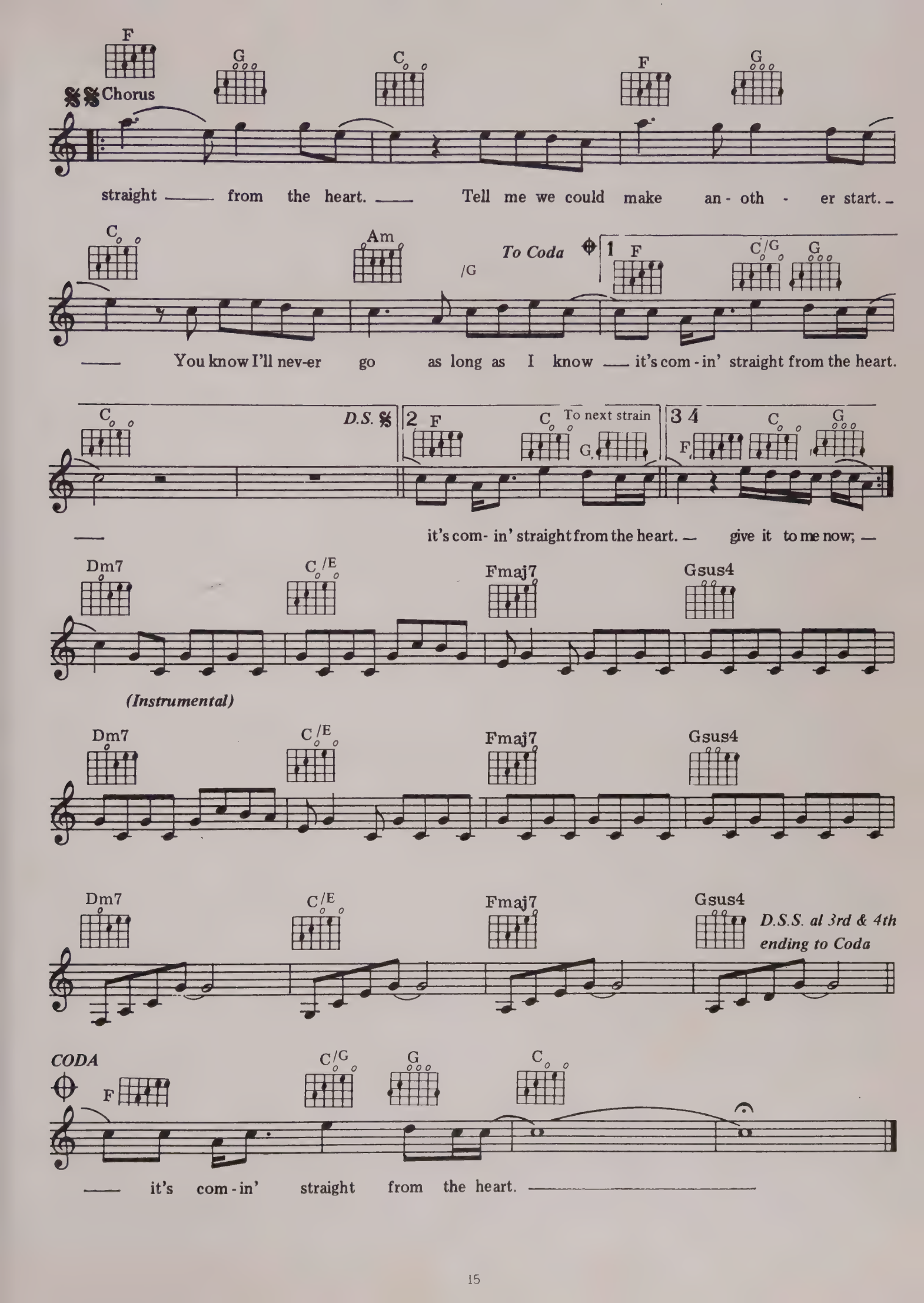
VERSE 3:
And now the times are changin'; look at everything that's come and gone.
Sometimes when I play that old six-string I think about you; wonder what went wrong.
Standin' on your mama's porch, you told me it'd last forever.
Oh, and when you held my hand, I knew that it was now or never.
Those were the best days of my life.

STRAIGHT FROM THE HEART

WORDS & MUSIC BY BRYAN ADAMS & ERIC KAGNA

© COPYRIGHT 1980 IRVING MUSIC INCORPORATED & ADAMS COMMUNICATIONS INCORPORATED. RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

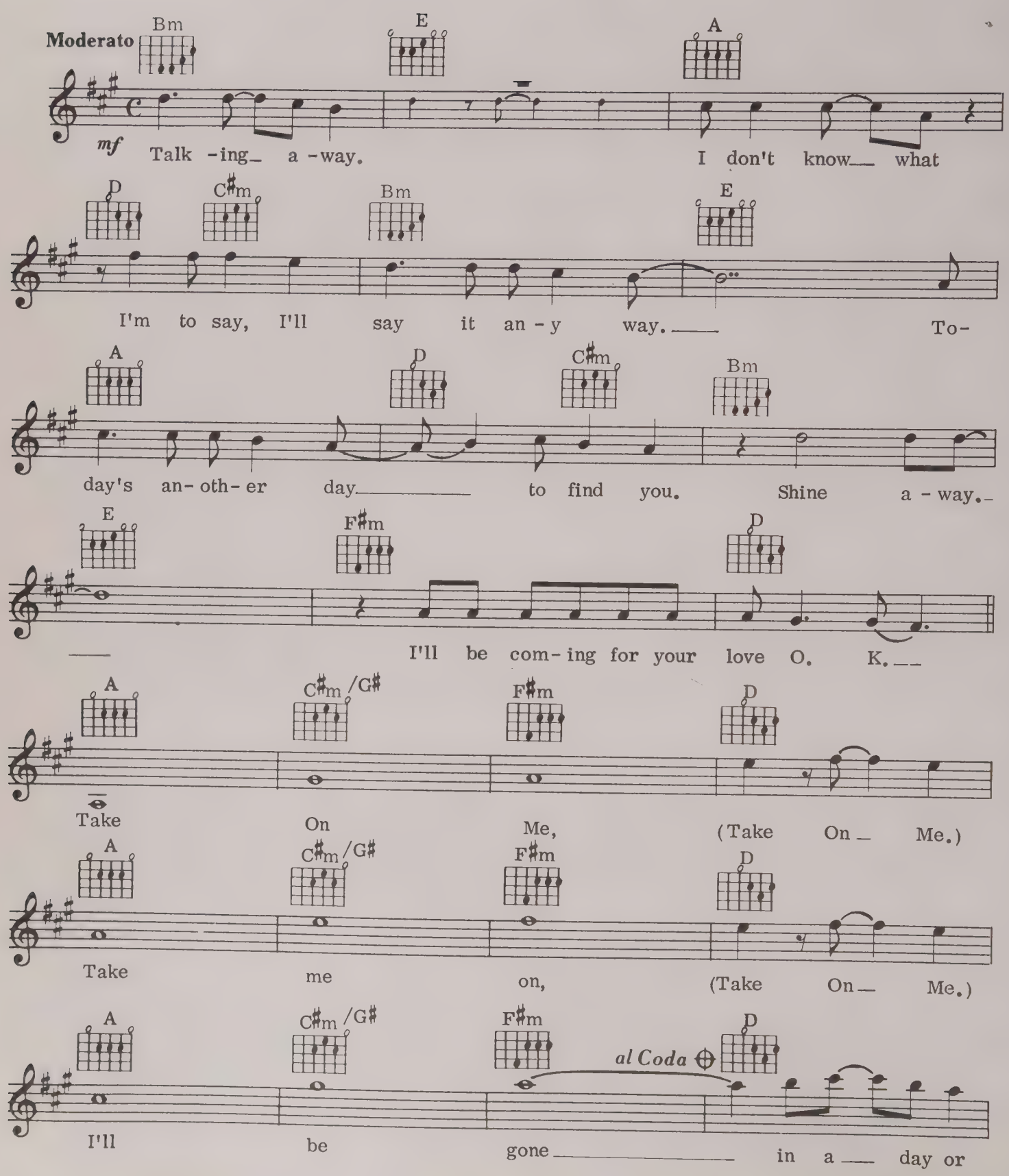


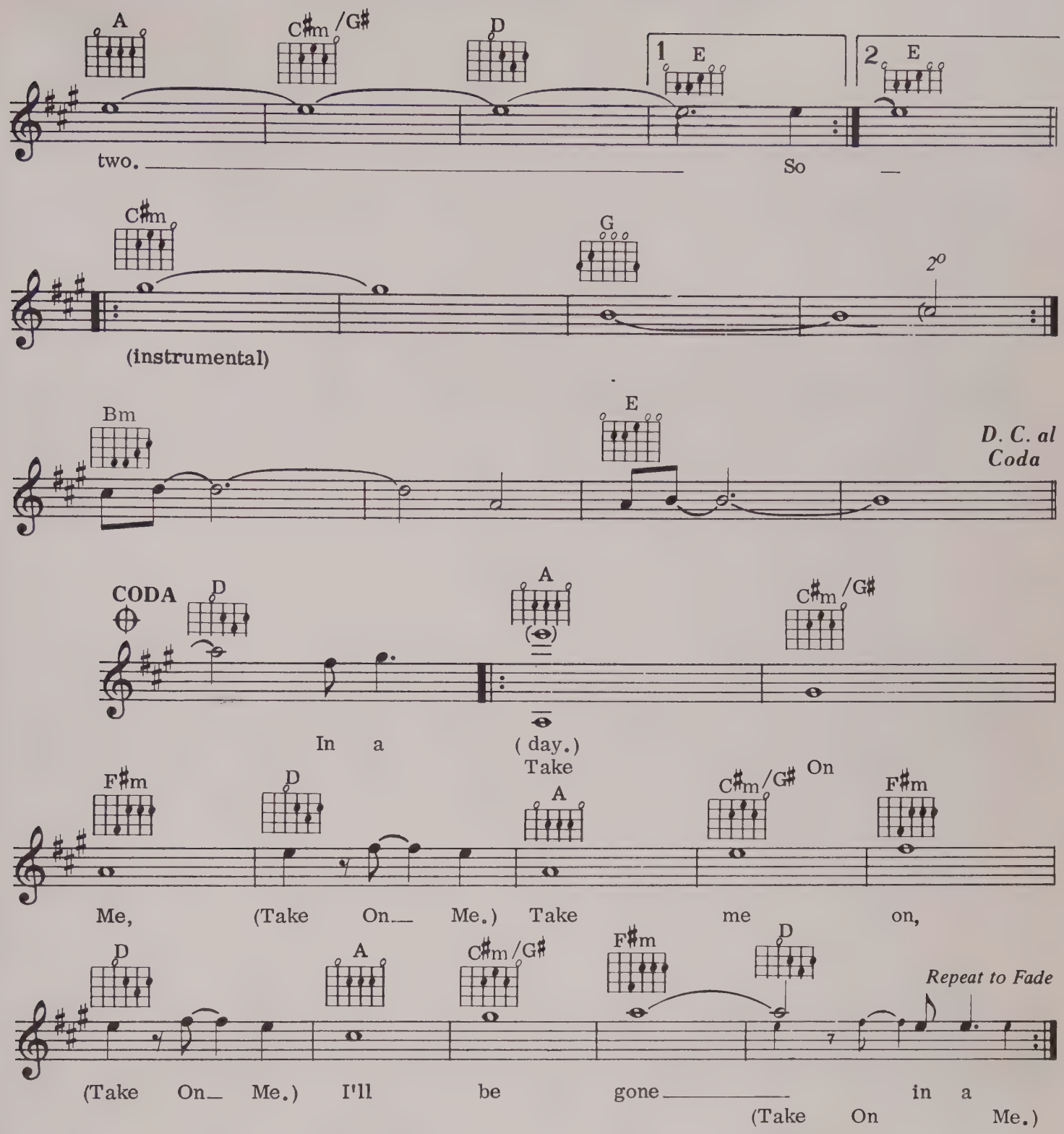

F
G
C
F
G
Chorus
straight from the heart. Tell me we could make an - oth - er start.
C
Am
/G
To Coda
1 F
C/G
G
You know I'll nev-er go as long as I know it's com - in' straight from the heart.
C
D.S.
2 F
C
To next strain
G
3 4
F
C
G
it's com- in' straight from the heart. give it to me now;
Dm7
C/E
Fmaj7
Gsus4
(Instrumental)
Dm7
C/E
Fmaj7
Gsus4
Dm7
C/E
Fmaj7
Gsus4
D.S.S. al 3rd & 4th ending to Coda
CODA
F
C/G
G
C
it's com - in' straight from the heart.

TAKE ON ME

WORDS BY MORTEN HARKET, MAGS & PAL WAAKTAAR MUSIC BY PAL WAAKTAAR & MAGS

© COPYRIGHT 1984 ATV MUSIC, UNDER LICENCE TO SBK SONGS LIMITED, 3–5 RATHBONE PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.





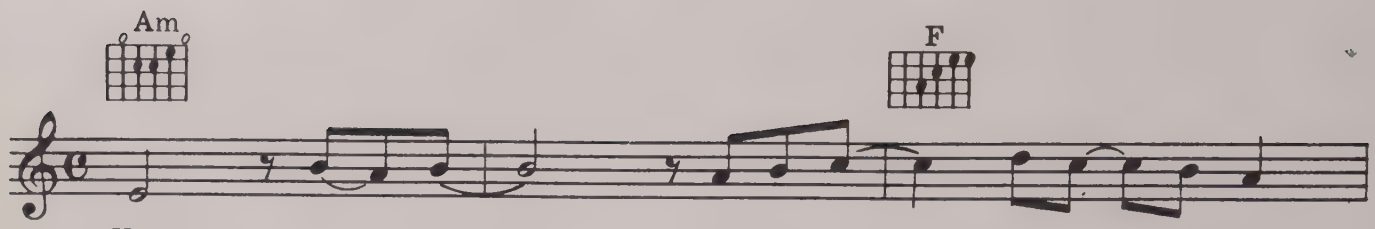
VERSE 2:
So, needless to say at odds and ends
But I'll be stumbling away
Slowly learning that life is O.K.
Say after me
It's much better to be safe than sorry.

VERSE 3:
O, things that you say
Yeah is it life or just a play
My worries away
You're all the things I've got to remember
You shine away
I'll be coming for you anyway.

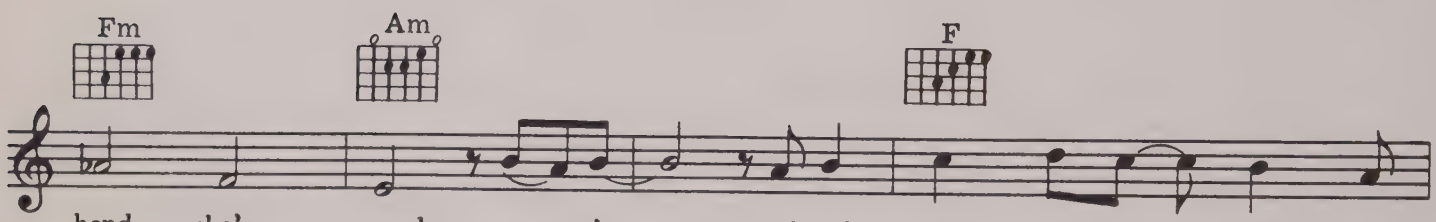
HUNTING HIGH AND LOW

WORDS & MUSIC BY PAL WAAKTAAR

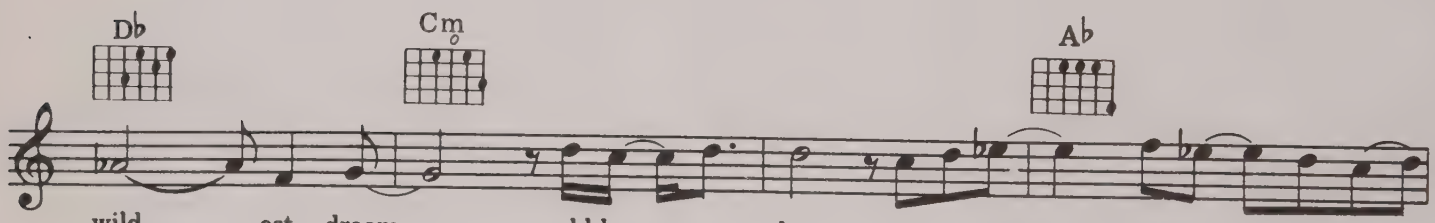
© COPYRIGHT 1984 ATV MUSIC, UNDER LICENCE TO SBK SONGS LIMITED, 3–5 RATHBONE PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



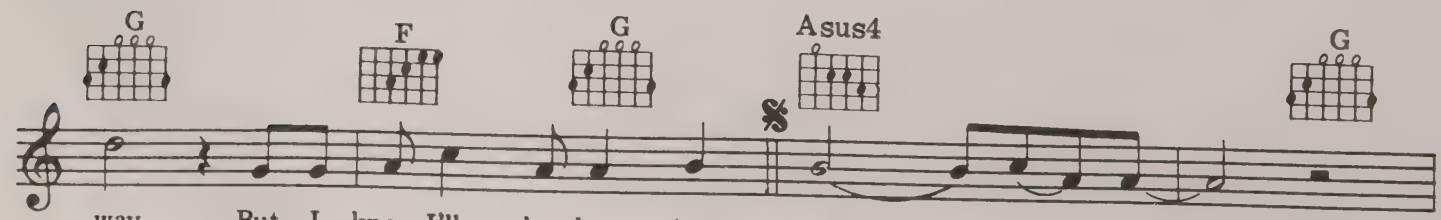
Here I — am — and with - in — the reach — of my
Find her a - gain — up - on this — my dreams — are de -



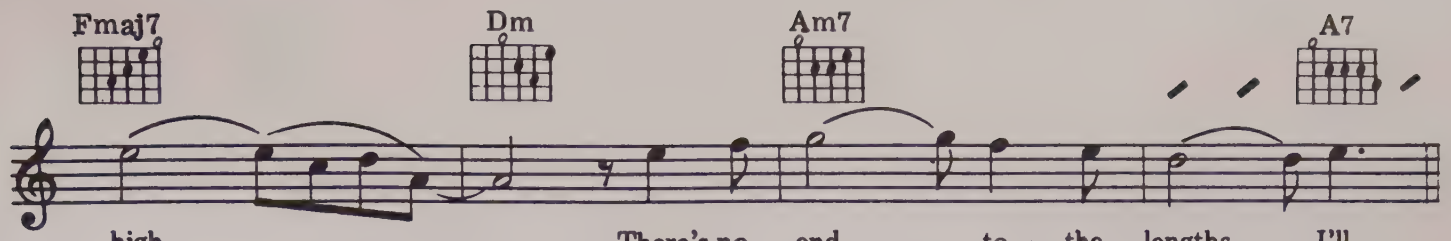
hand she's sound a - sleep — and she's sweet - er now — than my
pend - ing through the — dark — I sense the pound - ing of



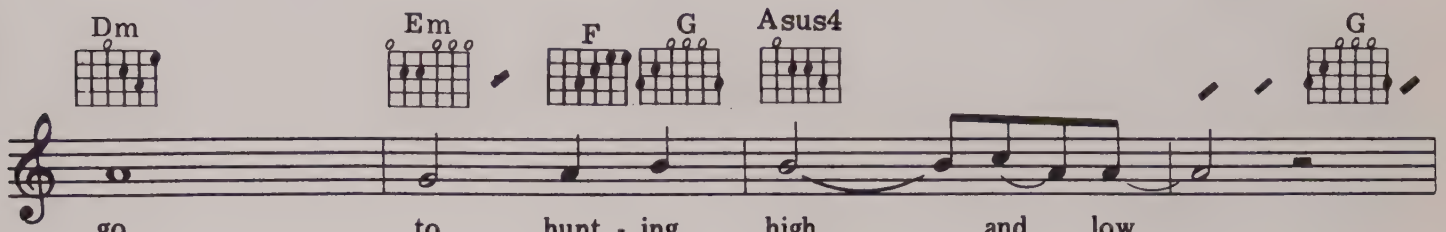
wild - est dream — could have — seen her. And I watch — her slip - ping a -
her — heart next — to — mine. She's the sweet - est love — I could -



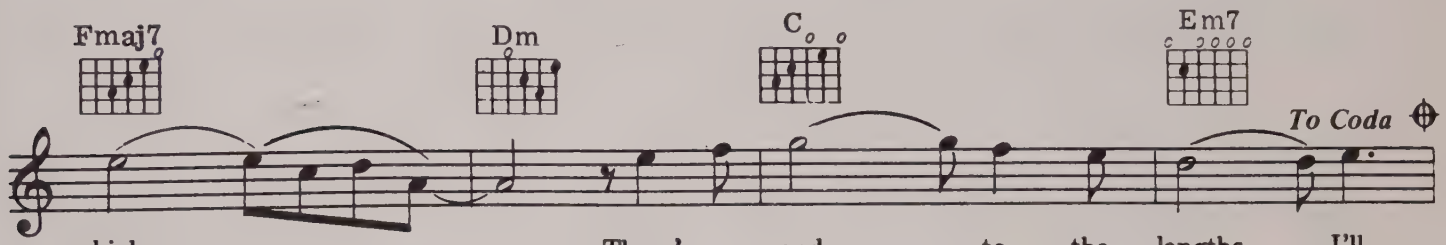
way But I know I'll be hunt - ing high — and — low —
find So I guess I'll be hunt - ing high — and — low —
high — and — low —



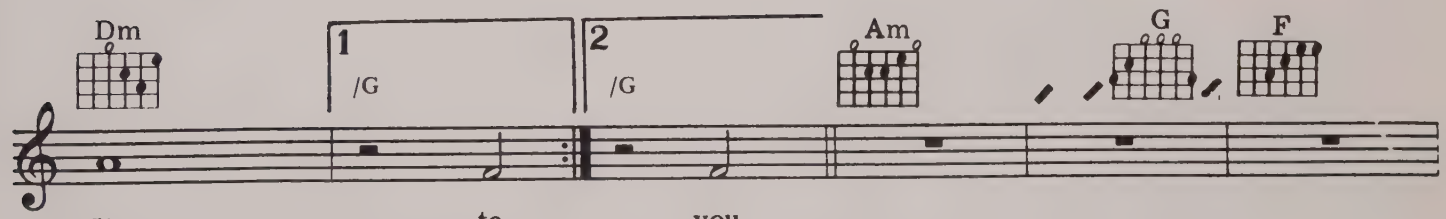
high, There's no end to the lengths I'll
high, There's no end to the lengths I'll
on - ly for you Watch me tear - ing my - self to



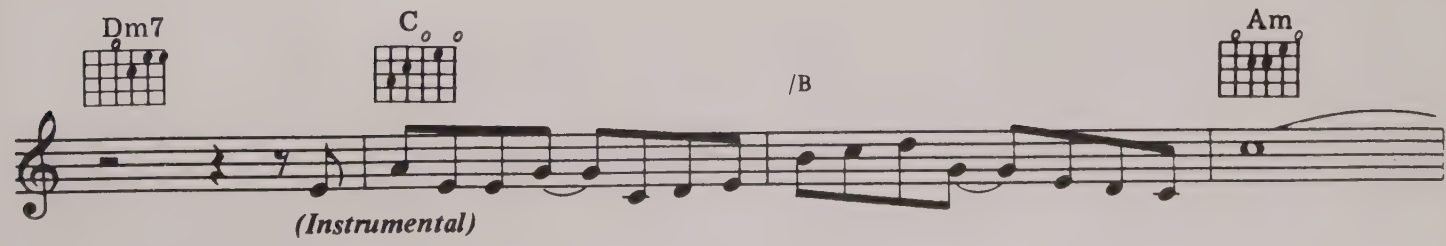
go to, hunt - ing high and low
go to, hunt - ing high and low
piec es, hunt - ing high and low

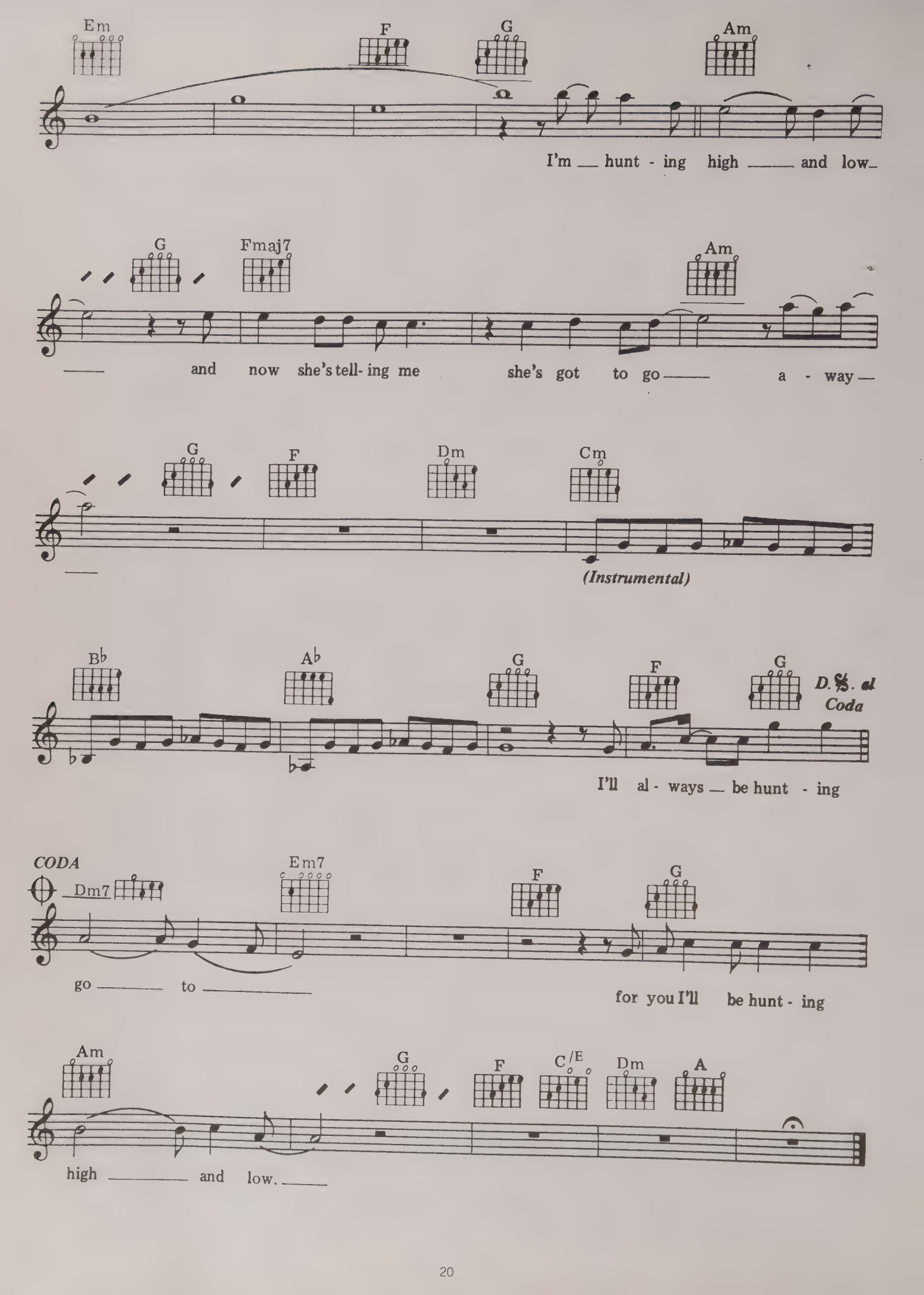


high There's no end to the lengths I'll
high Do you know what it means to
high There's no end to the lengths I'll



go to. you.
love

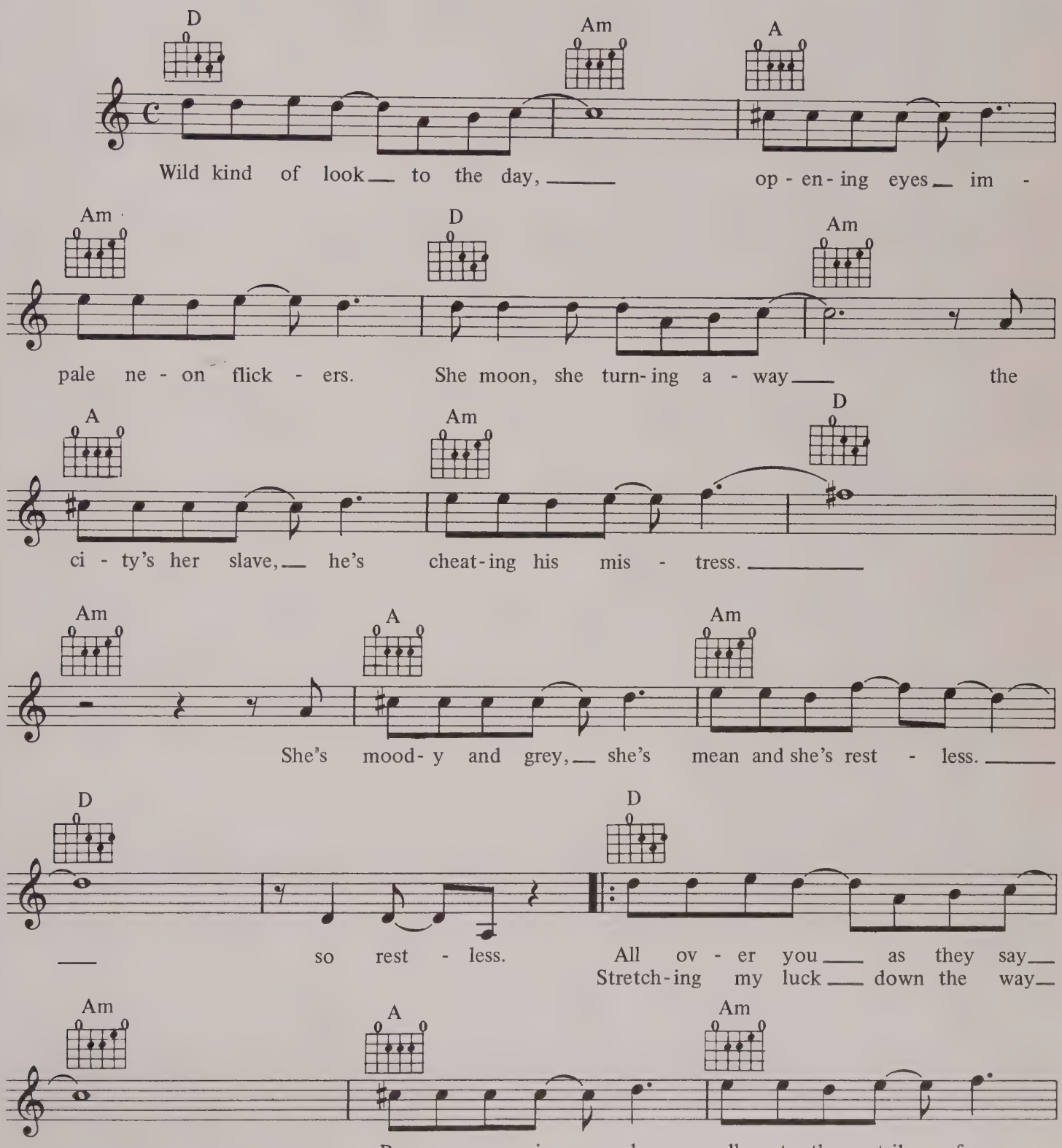


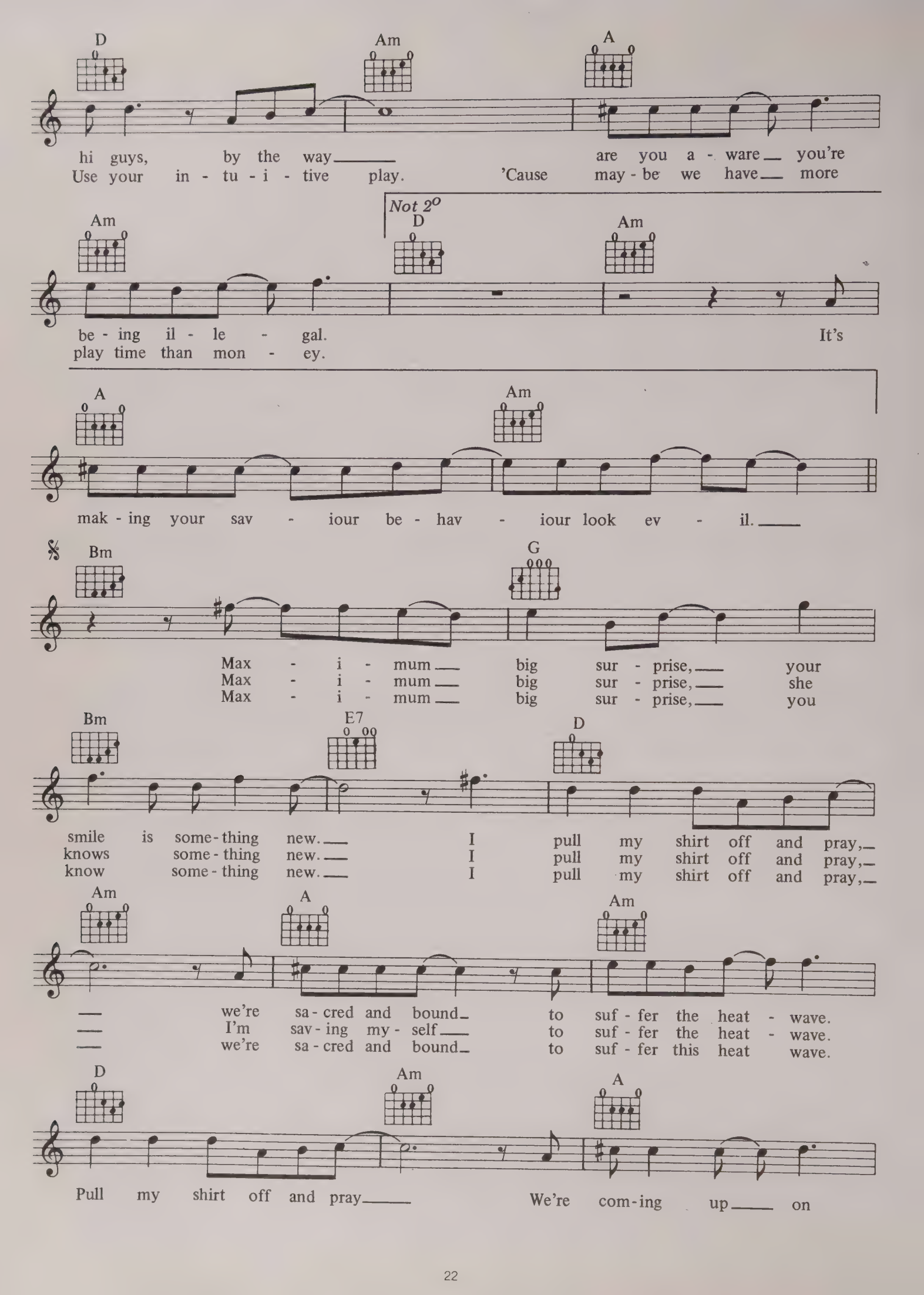

Em
F
G
Am
I'm hunt - ing high and low
G
Fmaj7
Am
and now she's tell- ing me she's got to go a - way
G
F
Dm
Cm
(Instrumental)
B♭
A♭
G
F
G
D.S. al Coda
I'll al - ways be hunt - ing
CODA
Dm7
Em7
F
G
go to
for you I'll be hunt - ing
Am
G
F
C/E
Dm
A
high and low.

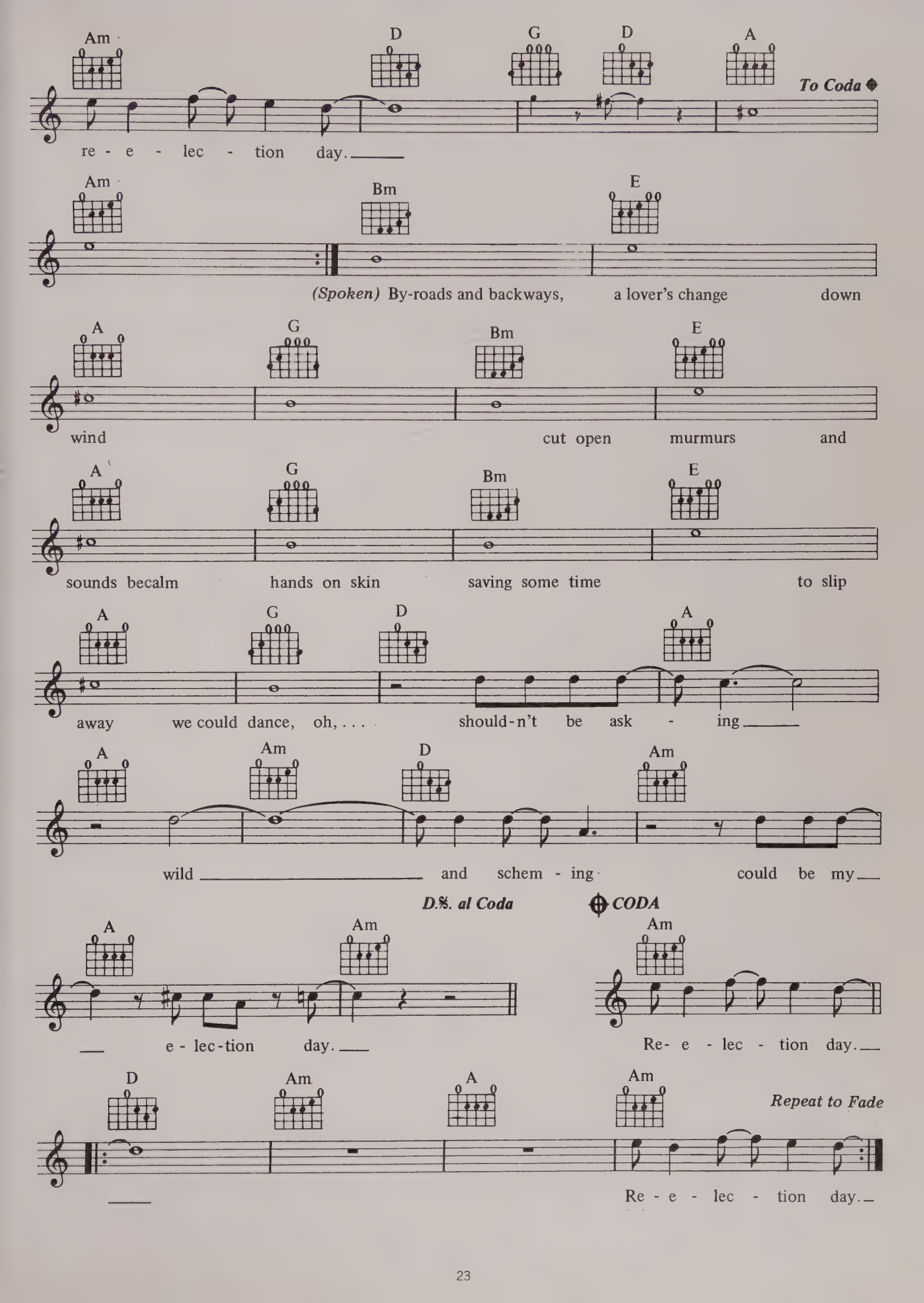
ELECTION DAY

WORDS & MUSIC BY ANDY TAYLOR, NICK RHODES & SIMON LE BON

© COPYRIGHT 1985 TRITEC MUSIC LIMITED.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



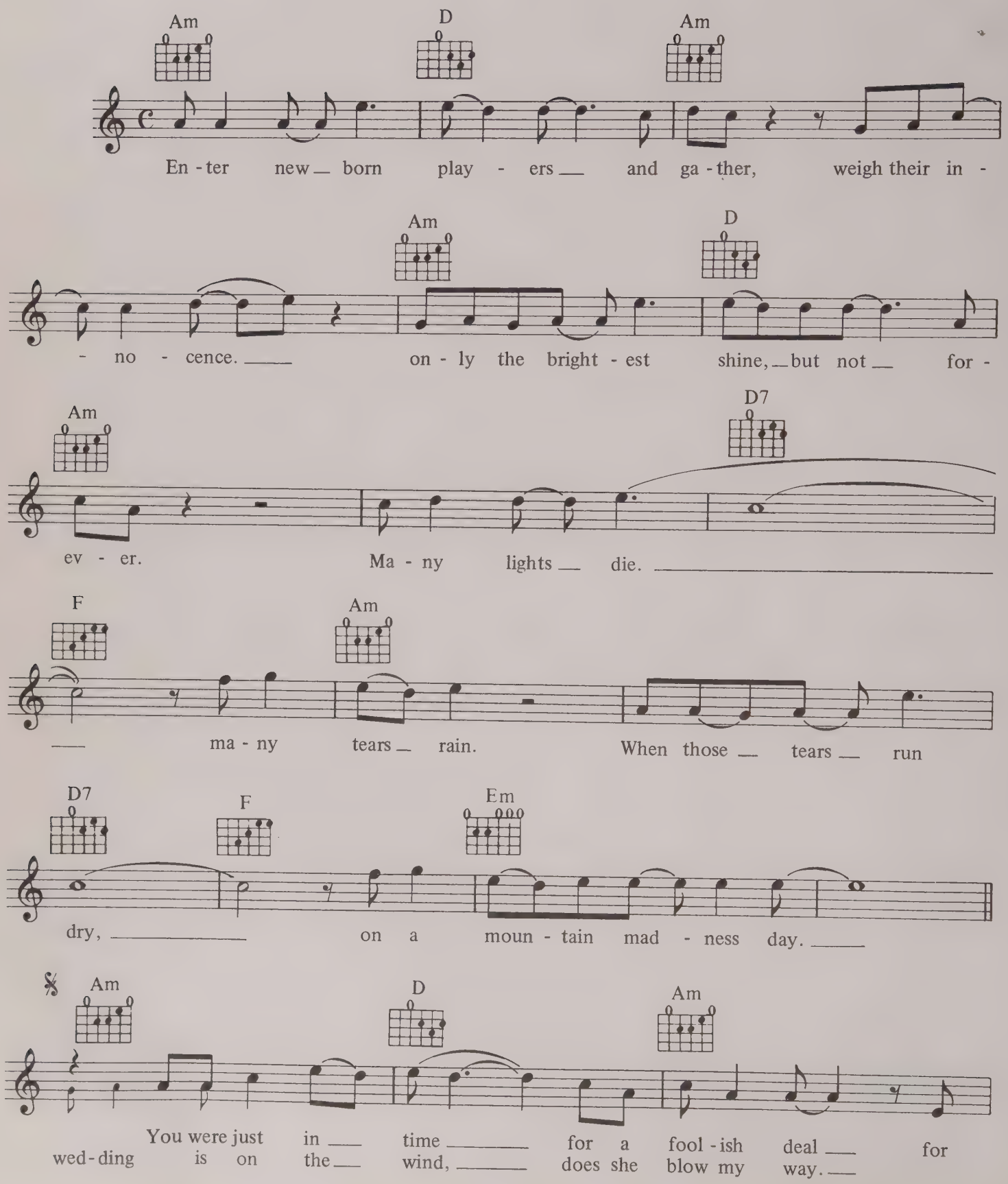

D Am A
hi guys, by the way are you a - ware you're
Use your in - tu - i - tive play. 'Cause may - be we have more
Not 2°
Am D Am
be - ing il - le - gal. It's
play time than mon - ey.
A Am
mak - ing your sav - iour be - hav - iour look ev - il.
Bm G
Max - i - mum big sur - prise, your
Max - i - mum big sur - prise, she
Max - i - mum big sur - prise, you
Bm E7 D
smile is some - thing new. I pull my shirt off and pray,
knows some - thing new. I pull my shirt off and pray,
know some - thing new. I pull my shirt off and pray,
Am A Am
we're sa - cred and bound to suf - fer the heat - wave.
I'm sav - ing my - self to suf - fer the heat - wave.
we're sa - cred and bound to suf - fer this heat wave.
D Am A
Pull my shirt off and pray We're com - ing up on

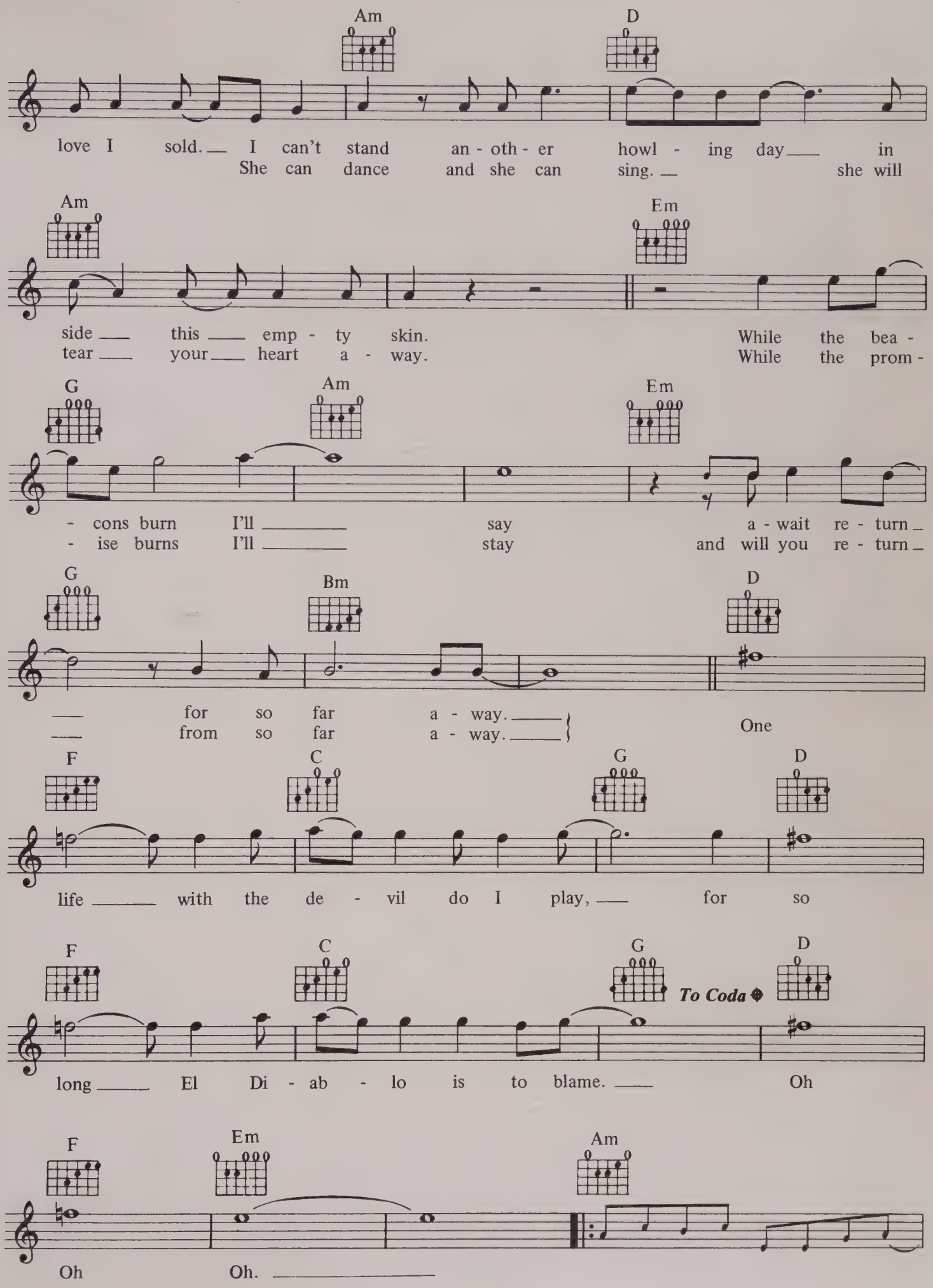

Am D G D A
To Coda
re - e - lec - tion day.
Am Bm E
(Spoken) By-roads and backways, a lover's change down
A G Bm E
wind cut open murmurs and
A G Bm E
sounds becalm hands on skin saving some time to slip
A G D A
away we could dance, oh, . . . should-n't be ask - ing
A Am D Am
wild and schem - ing could be my
D.%. al Coda
CODA
A Am Am
e - lec-tion day. Re- e - lec - tion day.
D Am A Am
Repeat to Fade
Re - e - lec - tion day.

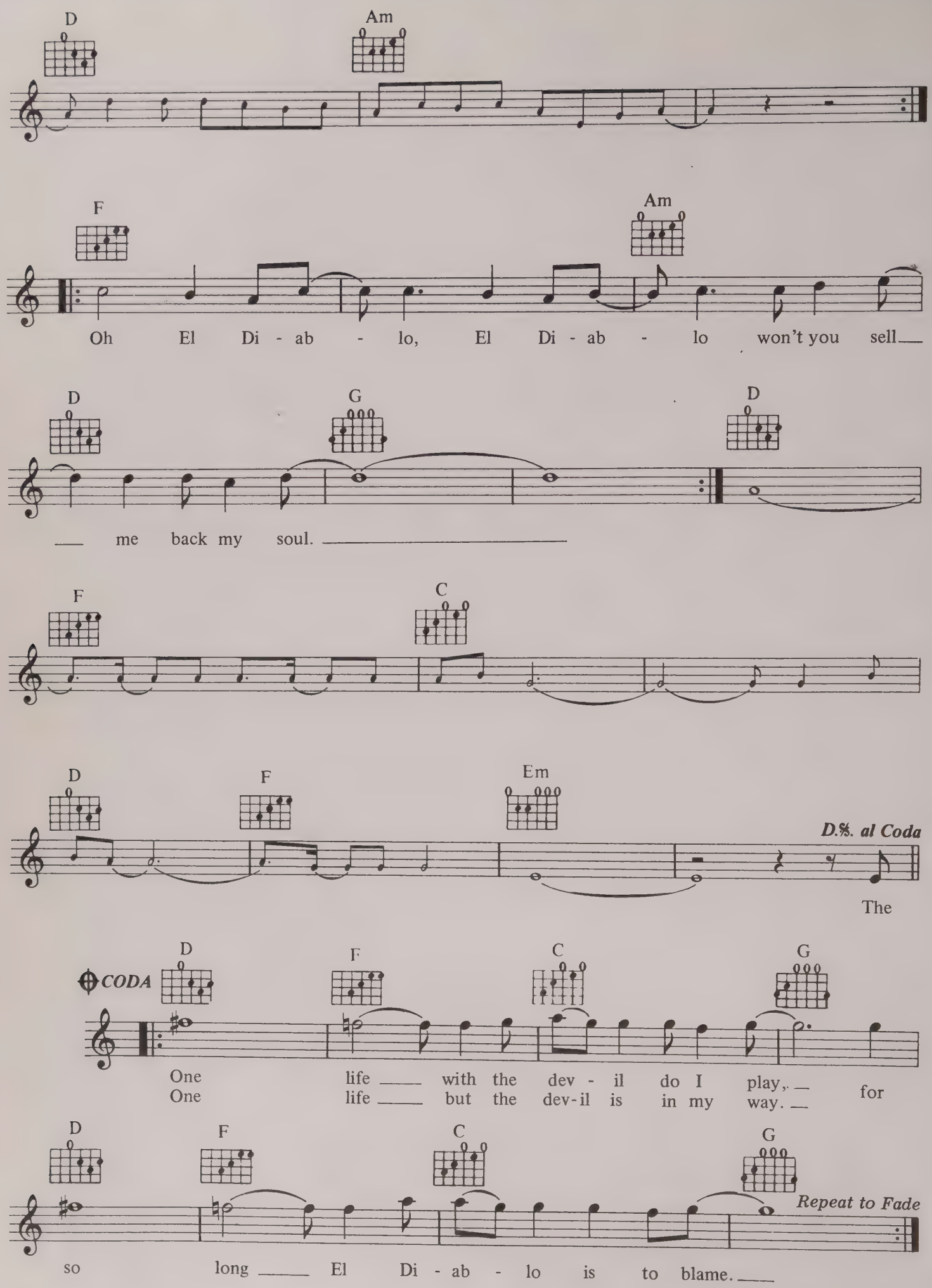
EL DIABLO

WORDS & MUSIC BY ANDY TAYLOR, NICK RHODES & SIMON LE BON

© COPYRIGHT 1985 TRITEC MUSIC LIMITED.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



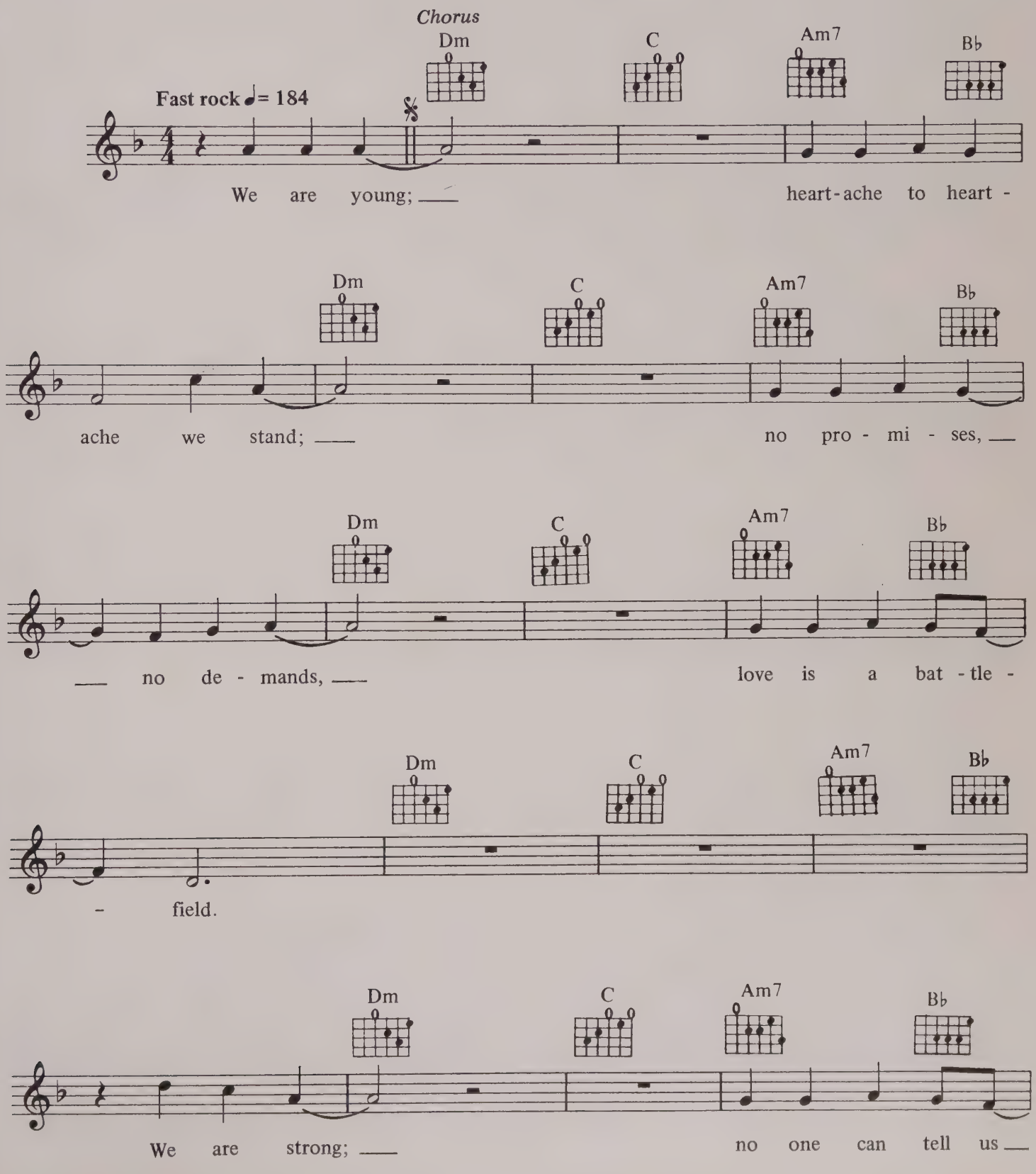

Am
D
love I sold. I can't stand an - oth - er howl - ing day in
She can dance and she can sing. she will
Am
Em
side this emp - ty skin. While the bea -
tear your heart a - way. While the prom -
G
Am
Em
- cons burn I'll say a - wait re - turn
- ise burns I'll stay and will you re - turn
G
Bm
D
for so far a - way.
from so far a - way.
One
F
C
G
D
life with the de - vil do I play, for so
F
C
G
D
To Coda
long El Di - ab - lo is to blame. Oh
F
Em
Am
Oh Oh.

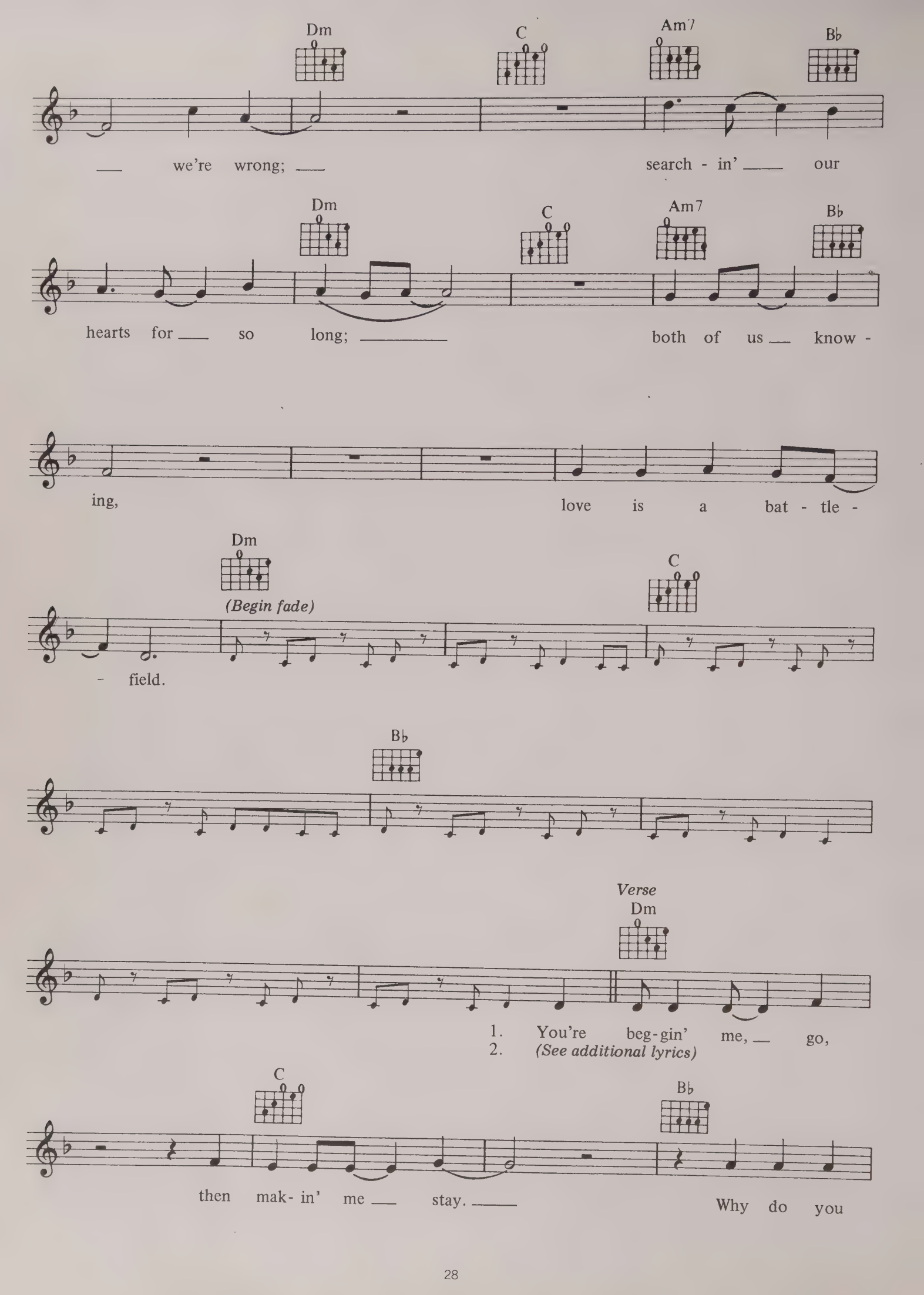

D
Am
F
Am
Oh El Di - ab - lo, El Di - ab - lo won't you sell
D
G
D
me back my soul.
F
C
D
F
Em
D.%. al Coda
The
CODA
D
F
C
G
One life with the dev - il do I play, for
One life but the dev-il is in my way.
D
F
C
G
Repeat to Fade
so long El Di - ab - lo is to blame.

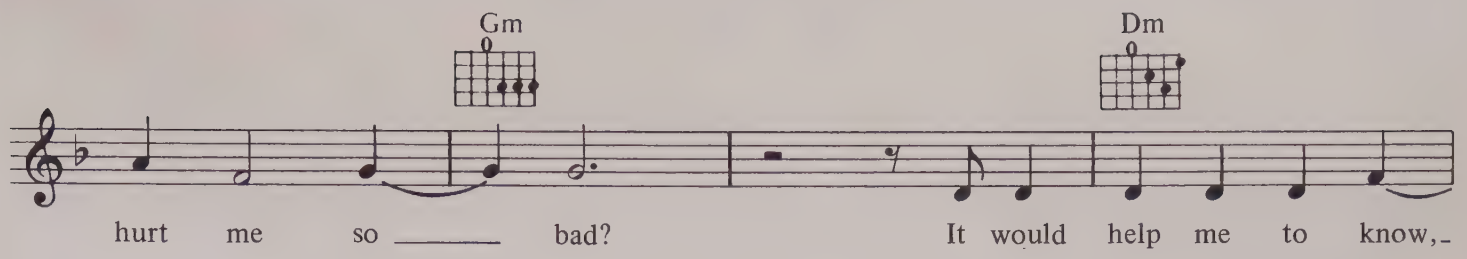
LOVE IS A BATTLEFIELD

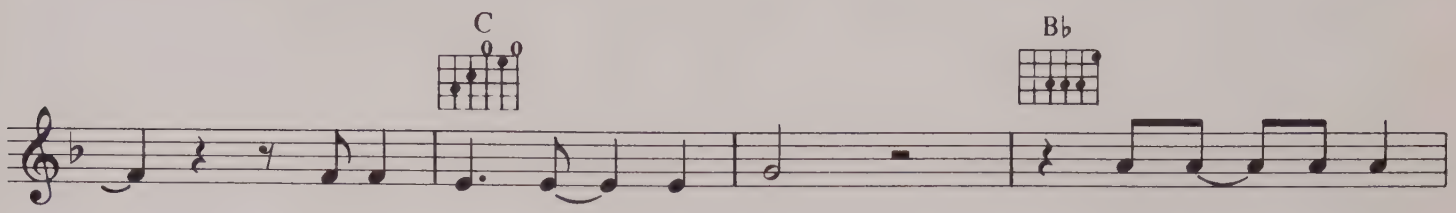
WORDS & MUSIC BY HOLLY KNIGHT & MIKE CHAPMAN

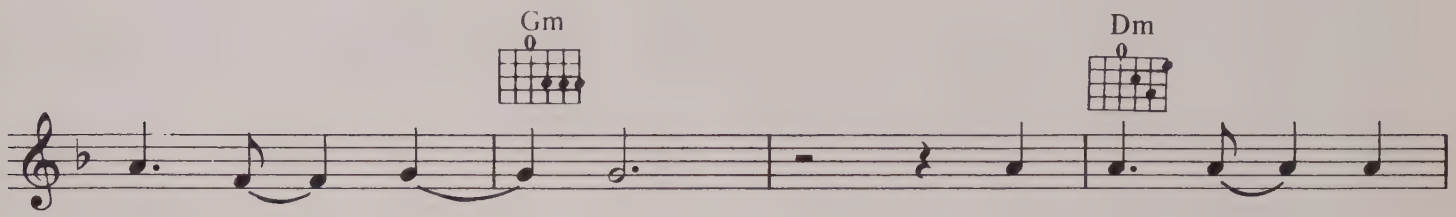
© COPYRIGHT 1983 CHINNICHAP PUBLISHERS INCORPORATED AND THE MAKIKI PUBLISHING COMPANY LIMITED. © COPYRIGHT 1983 FOR THE UK AND EIRE, CHINNICHAP MUSIC LIMITED C/O RCA MUSIC LIMITED, 3 CAVENDISH SQUARE, LONDON W1 AND ISLAND MUSIC LIMITED, MEDIA HOUSE, 334–336 KING STREET, LONDON W6. ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

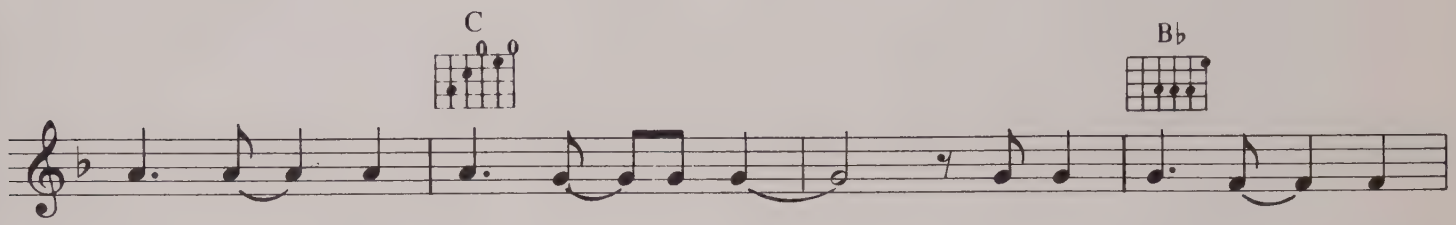


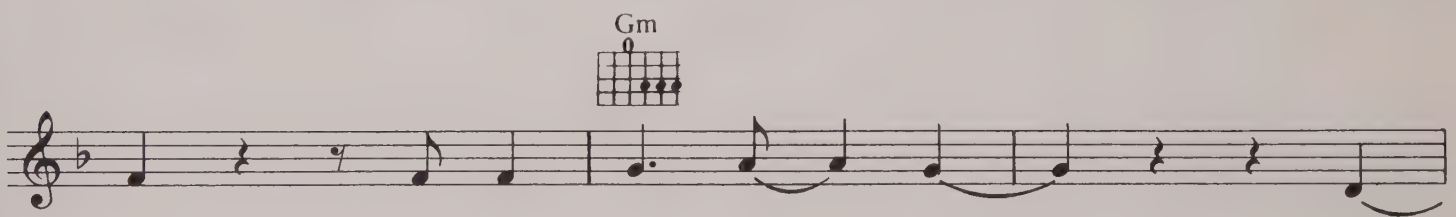

Dm
C
Am7
B♭
we're wrong;
search - in'
our
Dm
C
Am7
B♭
hearts for
so
long;
both of us
know -
ing,
love is a bat - tle -
Dm
(Begin fade)
C
- field.
B♭
Verse
Dm
1. You're beg-gin' me,
go,
2. (See additional lyrics)
C
B♭
then mak- in' me
stay.
Why do you



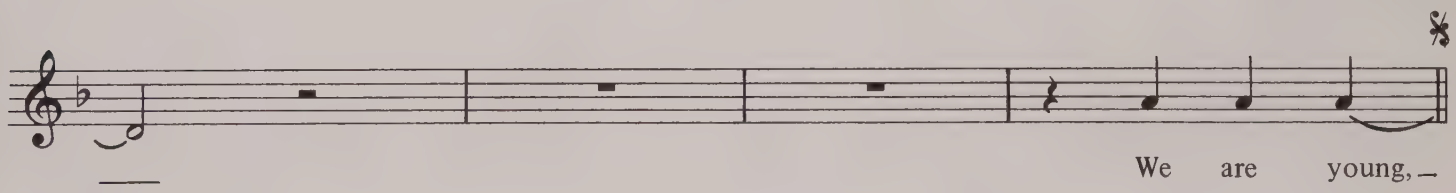








1st time D.S.
2nd time D.S. and fade
where indicated



VERSE 2:
When I'm losin' control will you turn me away,
Or touch me deep inside?
And when all this gets old will it still feel the same?
There's no way this will die.
But if we get much closer, I could lose control,
And if your heart surrenders you'll need me to hold.
We are young. . . *(To Chorus)*

FIRE AND ICE

WORDS & MUSIC BY TOM KELLY, PAT BENATAR & SCOTT SHEETS

© COPYRIGHT 1981 DENISE BARRY MUSIC, BIG TOOTH MUSIC, DISCOTT MUSIC & RARE BLUE MUSIC INCORPORATED. ALL RIGHTS FOR DENISE BARRY MUSIC CONTROLLED BY BUG MUSIC.
ALL RIGHTS FOR BIG TOOTH MUSIC & DISCOTT MUSIC CONTROLLED BY RARE BLUE MUSIC INCORPORATED. CHRYSALIS MUSIC LIMITED, 12 STRATFORD PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Moderately (♩ = 122)

Cm Ab

Ooo, you're giv - in' me the fe - ver to night, I don't
Mov - in' in for the kill to - night, you got

Eb G

wan - na give in, I'd be play - in' with fire.
ev - 'ry ad - van tage when they put out the lights.

Cm Ab

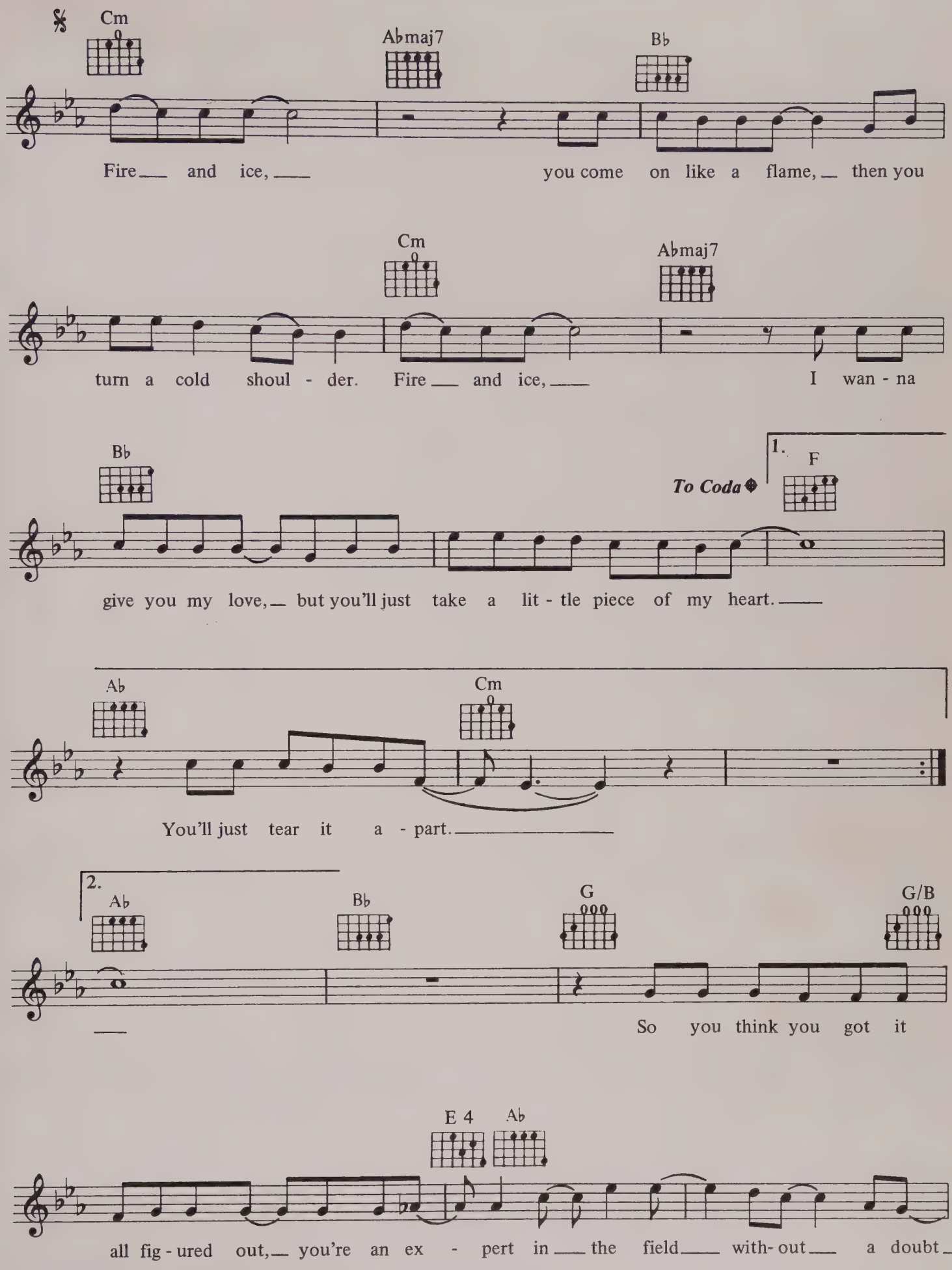
You for - get, I've seen you work be - fore, take 'em
It's not so pret - ty when it fades a - way, 'cause it's

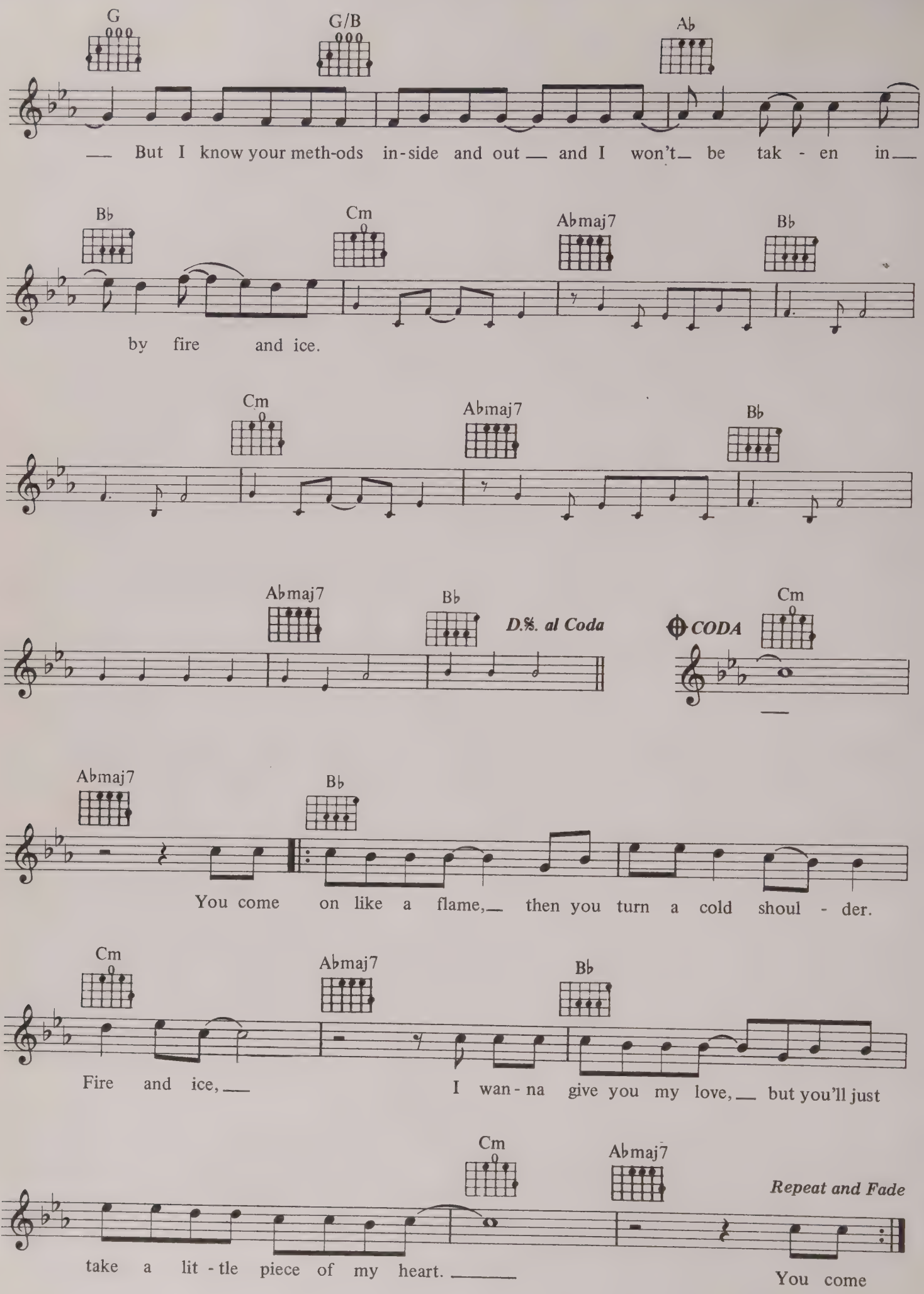
Eb G

straight to the top, leave 'em cry - in' for more.
just an il - lu - sion in this pas - sion play.

F5 G5 Ab5

I've seen you burn 'em be - fore

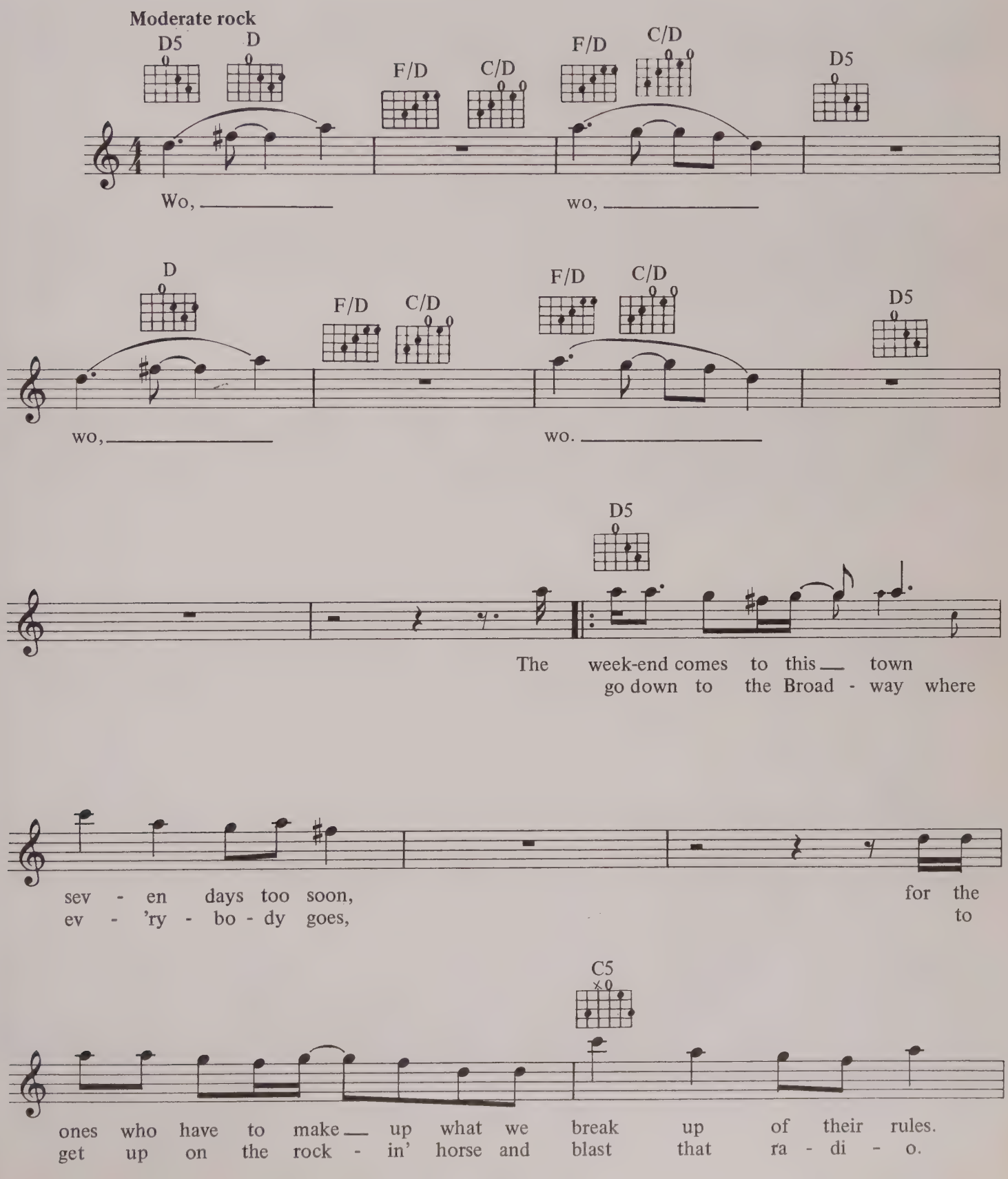

Cm
A♭maj7
B♭
Fire and ice, you come on like a flame, then you
Cm
A♭maj7
turn a cold shoul - der. Fire and ice, I wan - na
B♭
To Coda
1.
F
give you my love, but you'll just take a lit - tle piece of my heart.
A♭
Cm
You'll just tear it a - part.
2.
A♭
B♭
G
G/B
So you think you got it
E 4
A♭
all fig - ured out, you're an ex - pert in the field with- out a doubt

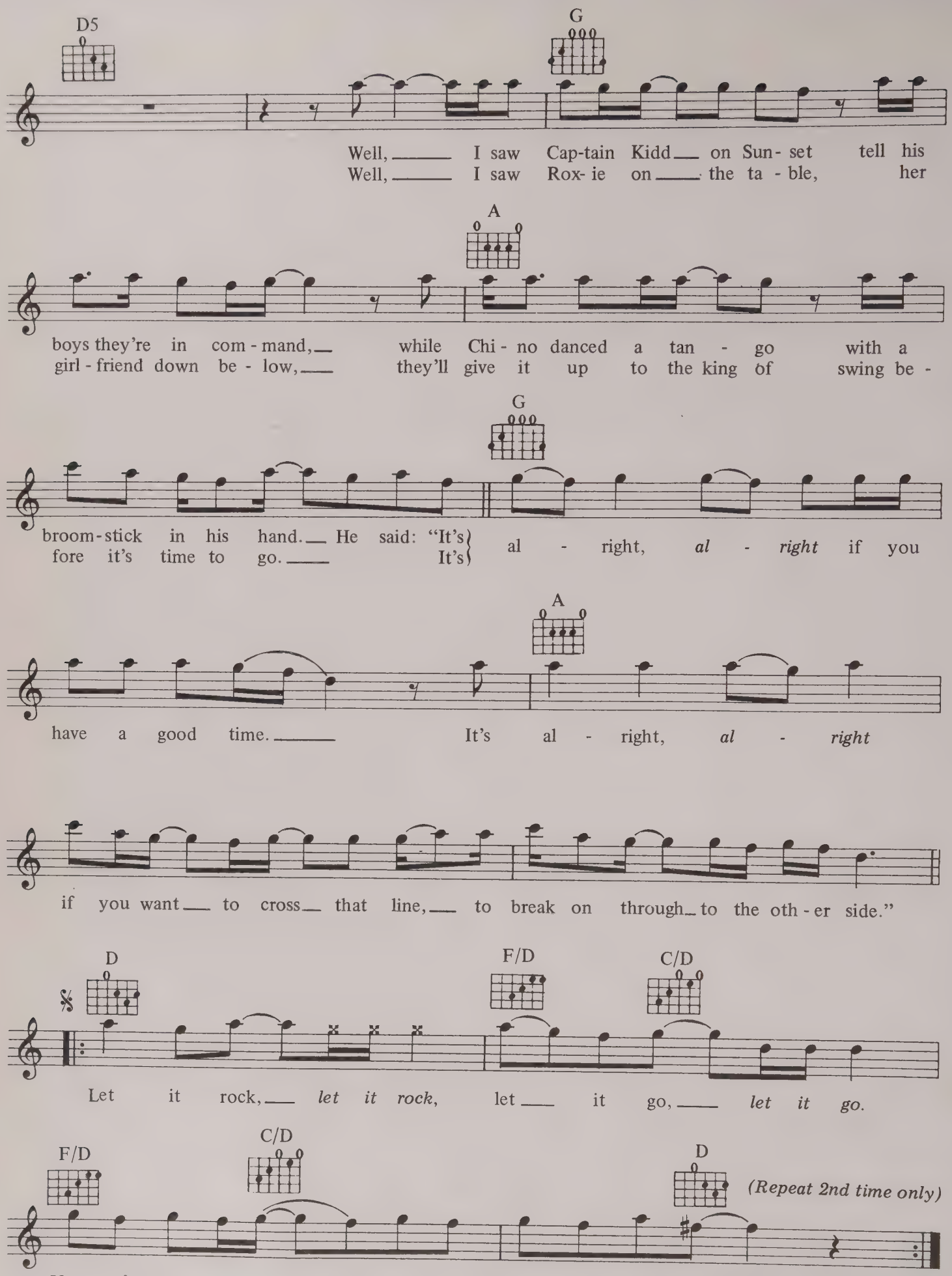

G
G/B
A♭
— But I know your meth-ods in-side and out — and I won't — be tak - en in —
B♭
Cm
A♭maj7
B♭
by fire and ice.
Cm
A♭maj7
B♭
A♭maj7
B♭
D.S. al Coda
CODA
Cm
A♭maj7
B♭
You come on like a flame, — then you turn a cold shoul - der.
Cm
A♭maj7
B♭
Fire and ice, —
I wan - na give you my love, — but you'll just
Cm
A♭maj7
Repeat and Fade
take a lit - tle piece of my heart. ——
You come

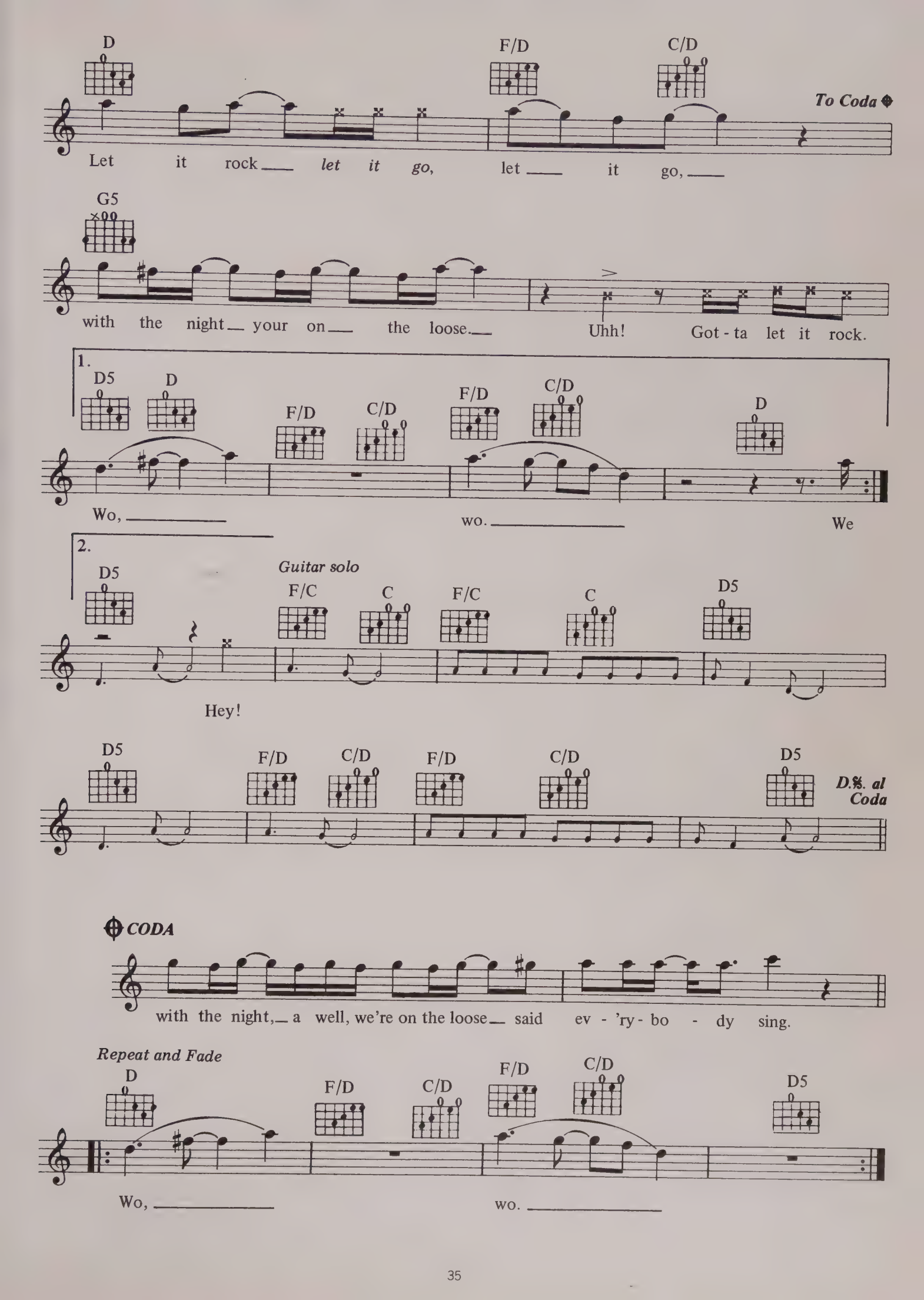
LET IT ROCK

WORDS & MUSIC BY JON BON JOVI & RICHIE SAMBORA

© COPYRIGHT 1986, 1987 BON JOVI PUBLISHING, POLYGRAM MUSIC PUBLISHING INCORPORATED & APRIL MUSIC INCORPORATED. POLYGRAM MUSIC PUBLISHING LIMITED, 15 ST.GEORGE STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



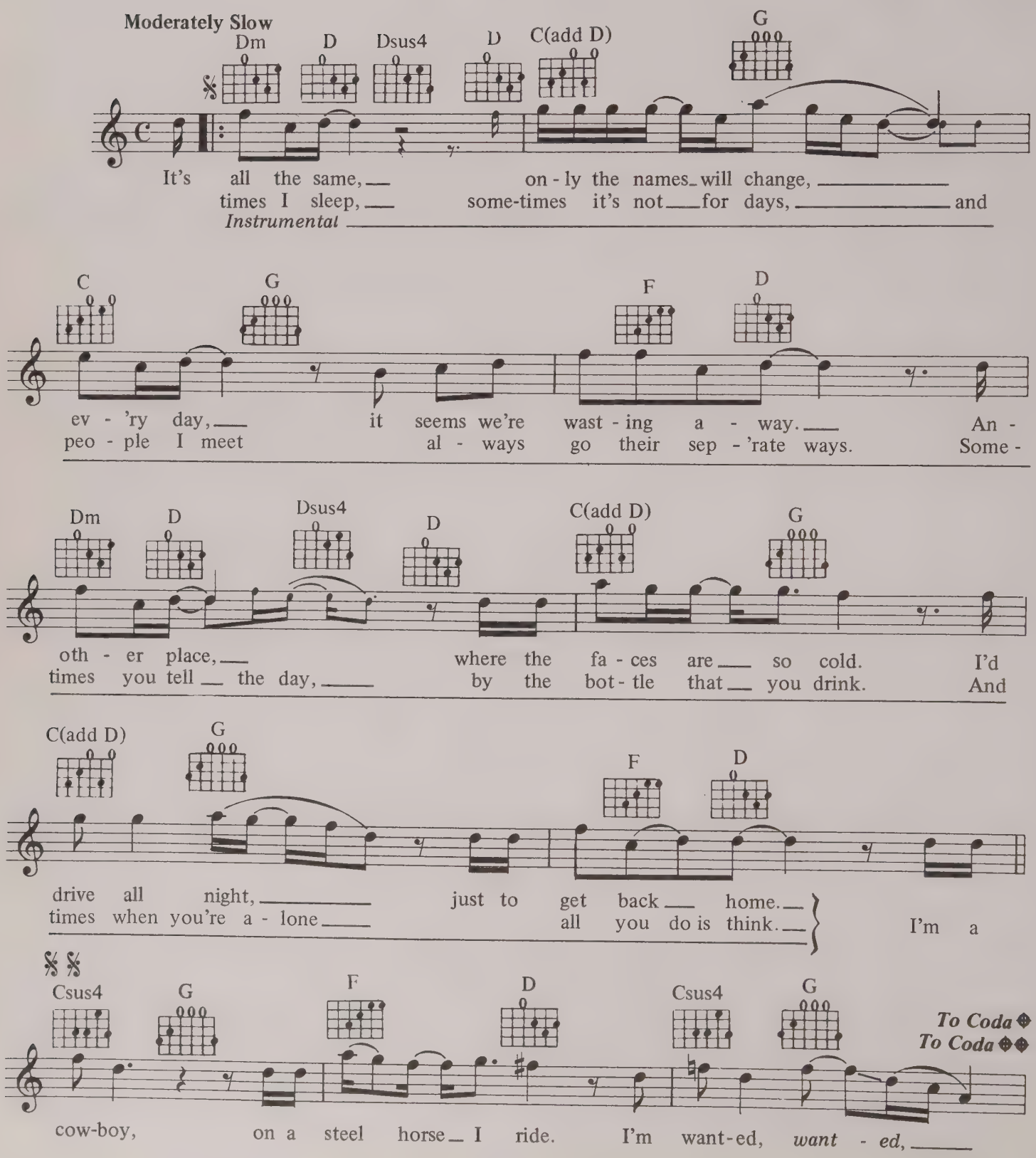

D5
G
Well, I saw Cap-tain Kidd on Sun-set tell his
Well, I saw Rox-ie on the ta-ble, her
A
boys they're in com-mand, while Chi-no danced a tan-go with a
girl-friend down be-low, they'll give it up to the king of swing be-
G
broom-stick in his hand. He said: "It's
fore it's time to go. It's
al-right, *al-right* if you
A
have a good time. It's al-right, *al-right*
if you want to cross that line, to break on through to the oth-er side."
D
F/D
C/D
Let it rock, *let it rock*, let it go, *let it go.*
F/D
C/D
D
(Repeat 2nd time only)
You can't stop a fire burn-ing out of con-trol.

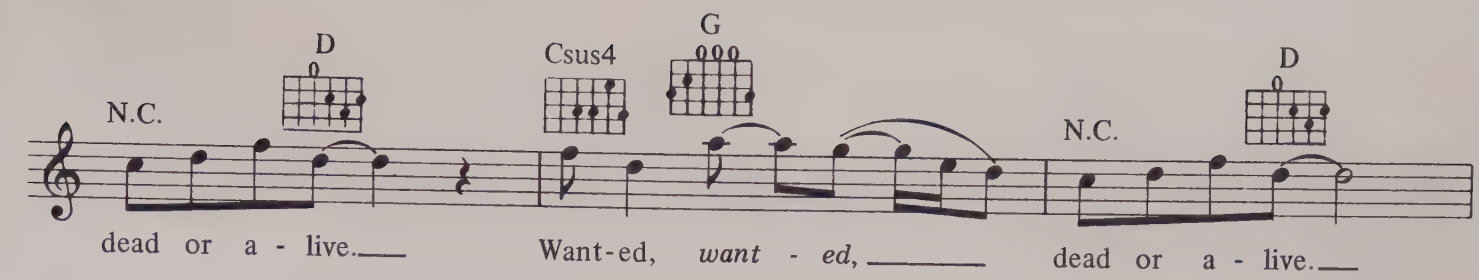

D
F/D
C/D
To Coda
Let it rock let it go, let it go,
G5
with the night your on the loose.
Uhh! Got - ta let it rock.
1.
D5
D
F/D
C/D
F/D
C/D
D
Wo, wo. We
2.
D5
Guitar solo
F/C
C
F/C
C
D5
Hey!
D5
F/D
C/D
F/D
C/D
D5
D.S. al Coda
CODA
with the night, a well, we're on the loose said ev - 'ry - bo - dy sing.
Repeat and Fade
D
F/D
C/D
F/D
C/D
D5
Wo, wo.

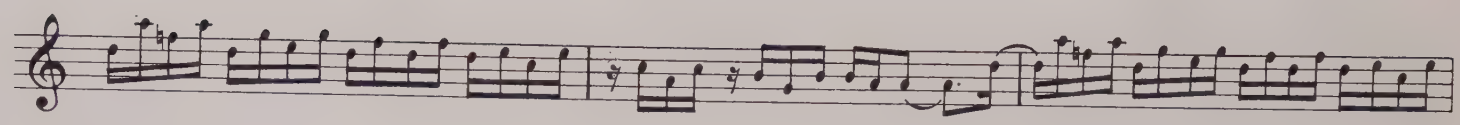
WANTED DEAD OR ALIVE

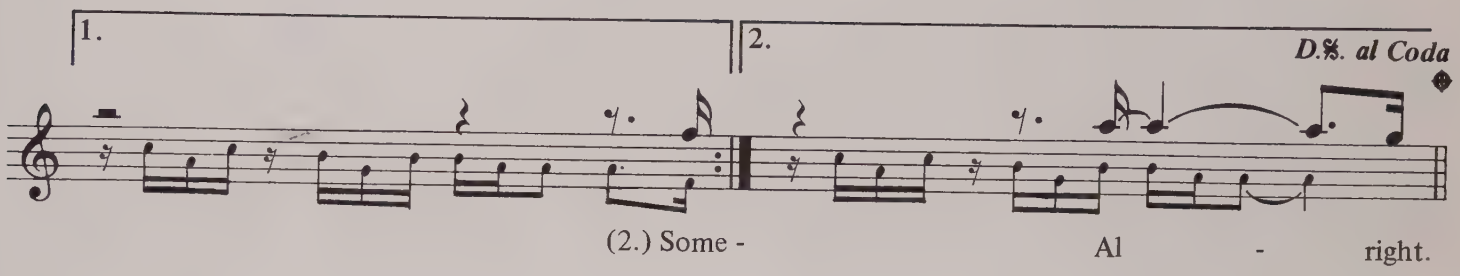
WORDS & MUSIC BY JON BON JOVI & RICHIE SAMBORA

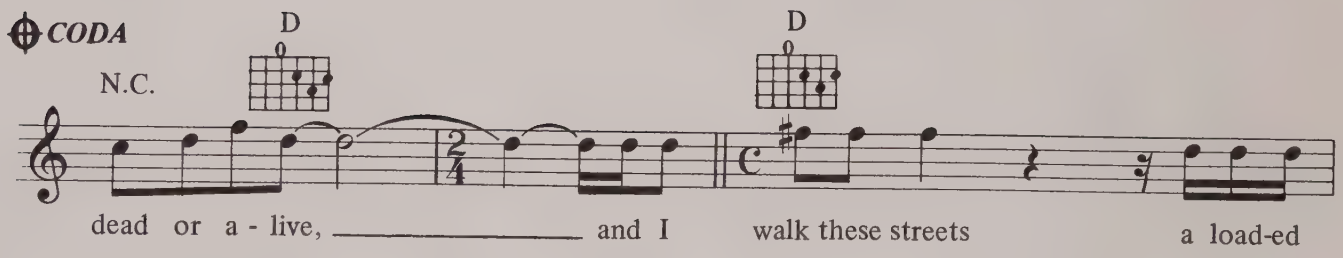
© COPYRIGHT 1987 BON JOVI PUBLISHING/POLYGRAM MUSIC PUBLISHING INCORPORATED. POLYGRAM MUSIC PUBLISHING LIMITED, 15 ST. GEORGE STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

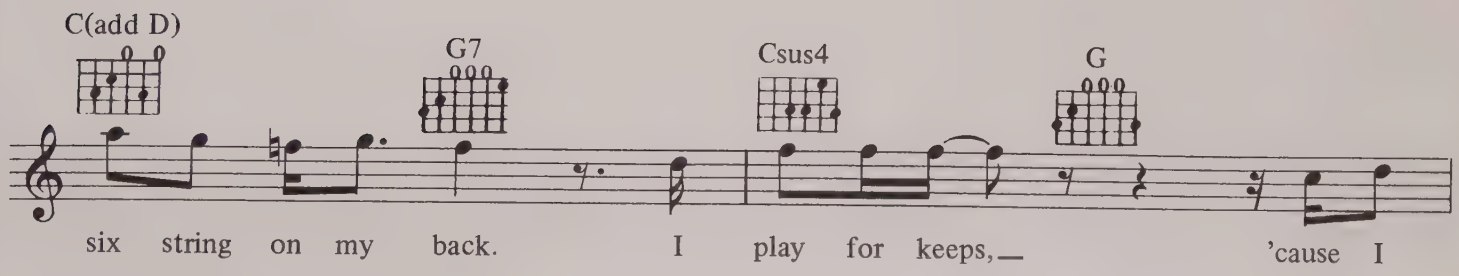


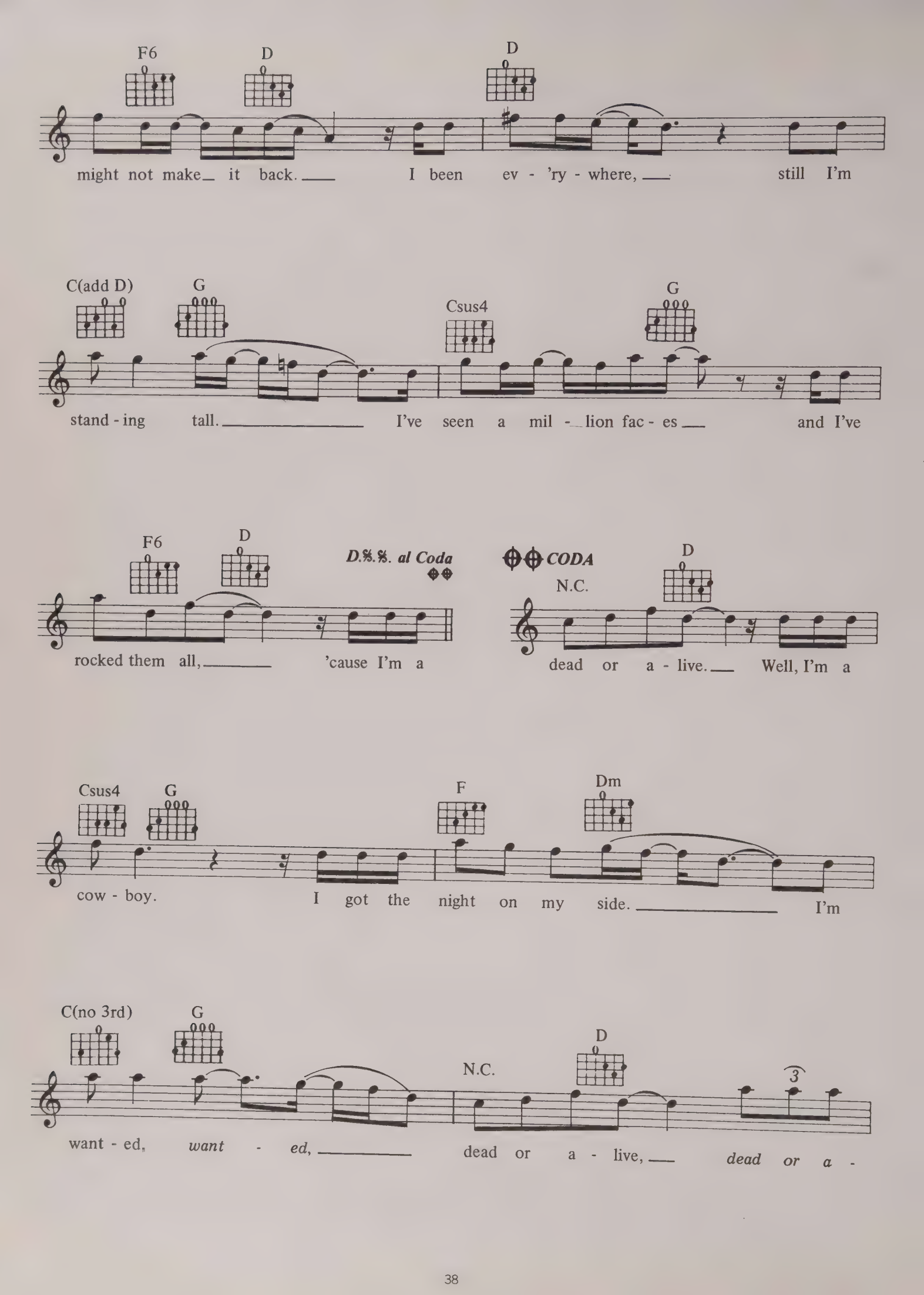

N.C.
D
Csus4
G
N.C.
D
dead or a - live.
Want-ed, want - ed,
dead or a - live.

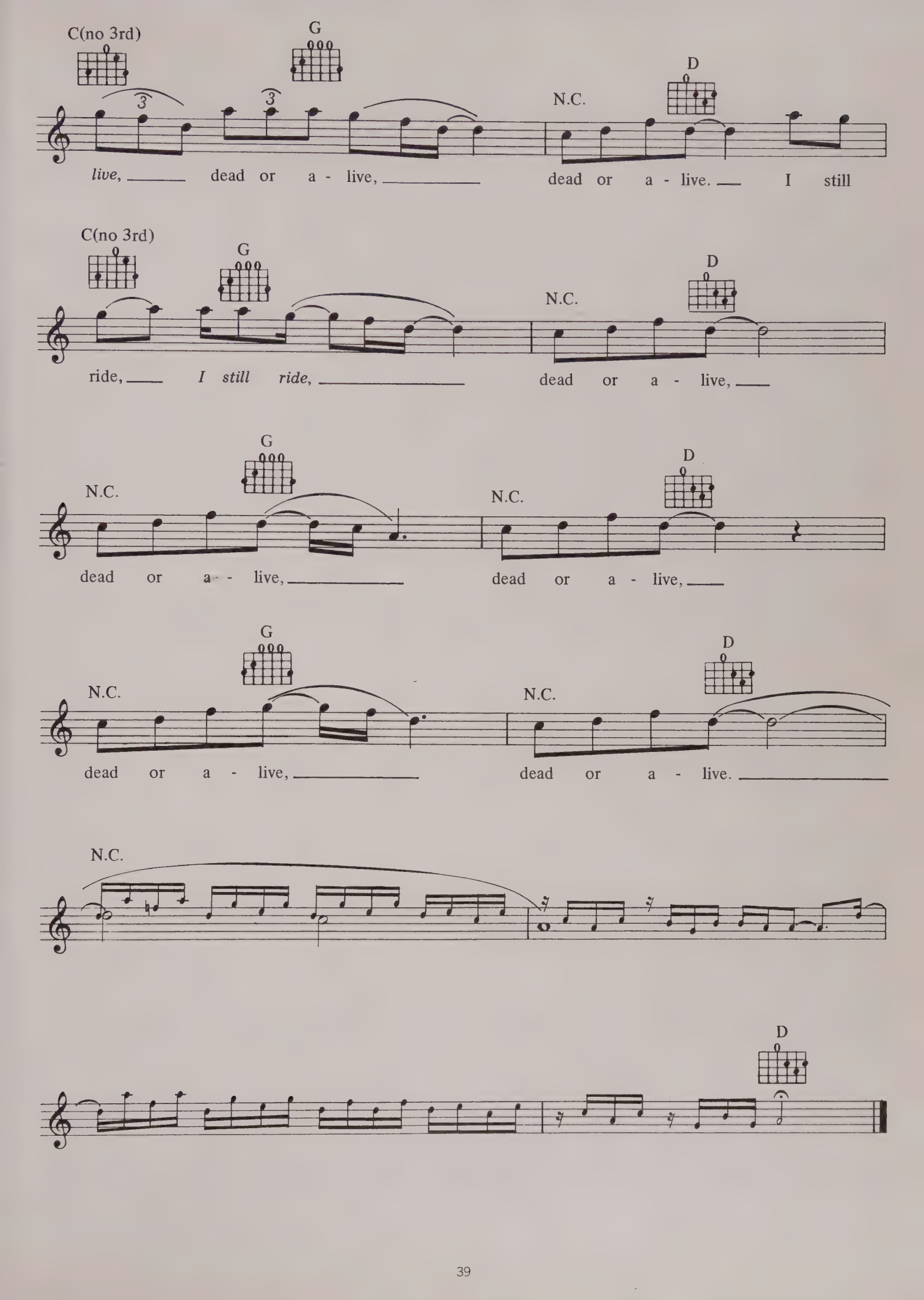



1.
2.
D.S. al Coda
(2.) Some -
Al - right.


CODA
N.C.
D
D
dead or a - live,
and I
walk these streets
a load-ed


C(add D)
G7
Csus4
G
six string on my back.
I play for keeps,
'cause I


F6
D
D
might not make it back. I been ev - 'ry - where, still I'm
C(add D)
G
Csus4
G
stand - ing tall. I've seen a mil - lion fac - es and I've
F6
D
D.%.%. al Coda
CODA
N.C.
D
rocked them all, 'cause I'm a dead or a - live. Well, I'm a
Csus4
G
F
Dm
cow - boy. I got the night on my side. I'm
C(no 3rd)
G
N.C.
D
3
want - ed, want - ed, dead or a - live, dead or a -


C(no 3rd)
G
D
N.C.
live, dead or a - live, dead or a - live. I still
C(no 3rd)
G
D
N.C.
ride, I still ride, dead or a - live,
G
D
N.C.
N.C.
dead or a - live, dead or a - live,
G
D
N.C.
N.C.
dead or a - live, dead or a - live.
N.C.
D

YOU GIVE LOVE A BAD NAME

WORDS & MUSIC BY JON BON JOVI, RICHIE SAMBORA & DESMOND CHILD

COPYRIGHT 1986 BON JOVI PUBLISHING/APRIL MUSIC INCORPORATED/ DESMOBILE MUSIC COMPANY. SBK SONGS LIMITED, 3–5 RATHBONE PLACE, LONDON W1(50%) POLYGRAM MUSIC LIMITED, 15 ST. GEORGE STREET, LONDON W1 (50%)
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED

Medium Rock

NO CHORD

Shot thru' the heart, And you're to blame. Dar - lin', You give love a

Cm Ab Bb Cm Ab Bb

bad name. *f* *(Instrumental)*

Eb Cm Ab Bb Cm Ab Bb

Cm

mf An

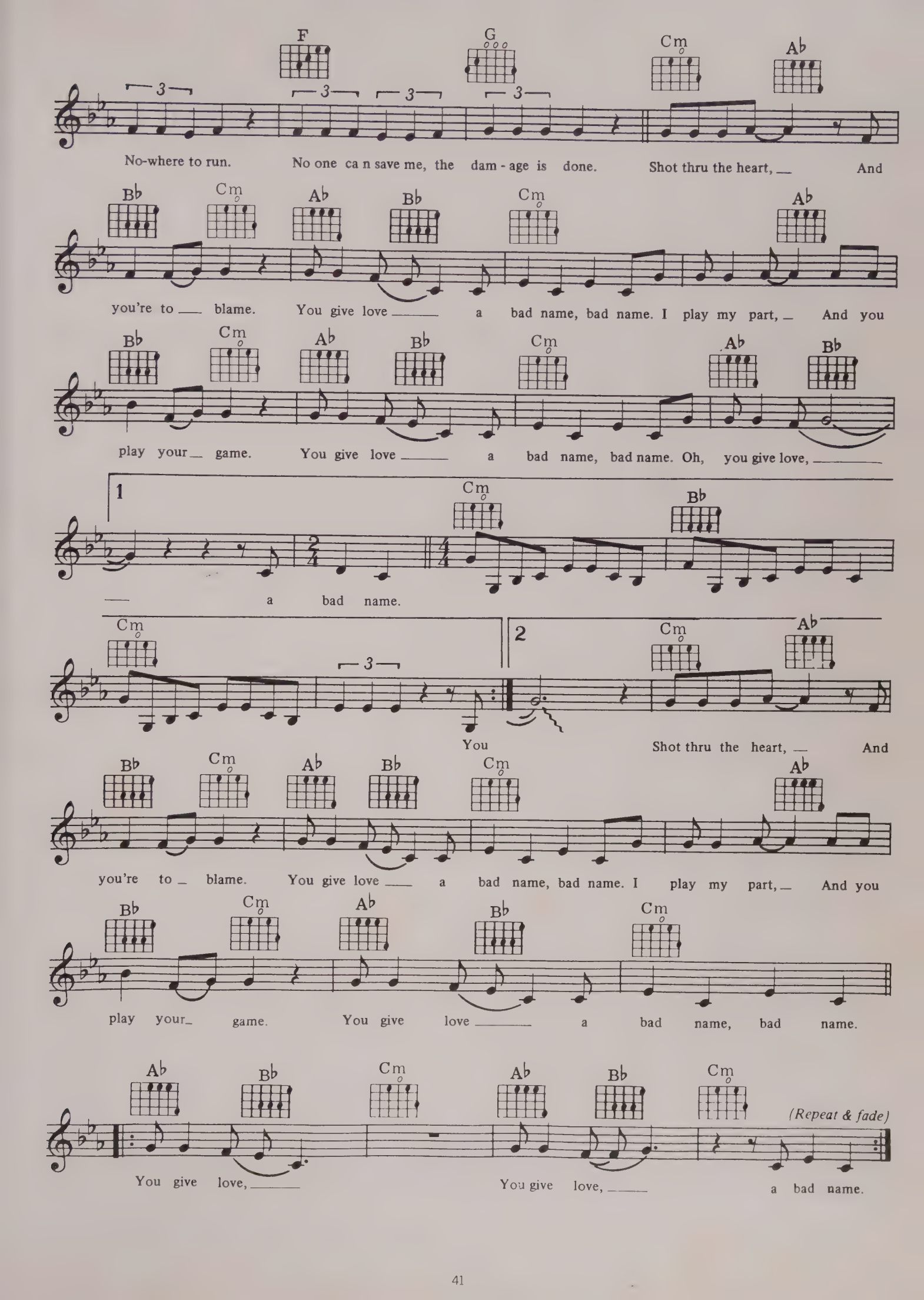
Cm

An - gel's smile is what you sell. You pro - mise me heav - en, Then put me thru' hell.
Paint your smile on your lips. Blood - red nails on your fin - ger tips.

Chains of love, Got a hold on me. When pas - sion's a pris - on, You can't break free.
School-boy's dream, You act so shy. Your ver - y first kiss was your first kiss good-bye.

F Cm Bb

Oh, You're a load - ed gun. Oh, There's


F
G
Cm
Ab
No-where to run. No one ca n save me, the dam - age is done. Shot thru the heart, — And
Bb
Cm
Ab
Bb
Cm
Ab
you're to — blame. You give love — a bad name, bad name. I play my part, — And you
Bb
Cm
Ab
Bb
Cm
Ab
Bb
play your — game. You give love — a bad name, bad name. Oh, you give love, —
1
Cm
Bb
— a bad name.
Cm
2
Cm
Ab
You
Shot thru the heart, — And
Bb
Cm
Ab
Bb
Cm
Ab
you're to — blame. You give love — a bad name, bad name. I play my part, — And you
Bb
Cm
Ab
Bb
Cm
play your — game. You give love — a bad name, bad name.
Ab
Bb
Cm
Ab
Bb
Cm
(Repeat & fade)
You give love, — You give love, — a bad name.

LIVIN' ON A PRAYER

WORDS & MUSIC BY JON BON JOVI, RICHIE SAMBORA & DESMOND CHILD

© COPYRIGHT 1986 APRIL MUSIC INCORPORATED/DESMOBILE COMPANY INCORPORATED/BON JOVI PUBLISHING, USA.
POLYGRAM MUSIC PUBLISHING LIMITED, 15 ST. GEORGE STREET, LONDON W1 (66⅔%) & SBK SONGS LIMITED, 3–5
RATHBONE PLACE, LONDON W1 (33⅓%).
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Moderate Rock

Em(addF♯) Em

C/E D/E Em

C/E D/E Em

(Spoken:) Once upon a time, not so long ago...

Em Em(addF♯) Em

1. Tom-my used to work on the docks, un-ion's been on strike. He's
2. Tom-my's got his six-string in hock, now he's hold-ing in what he

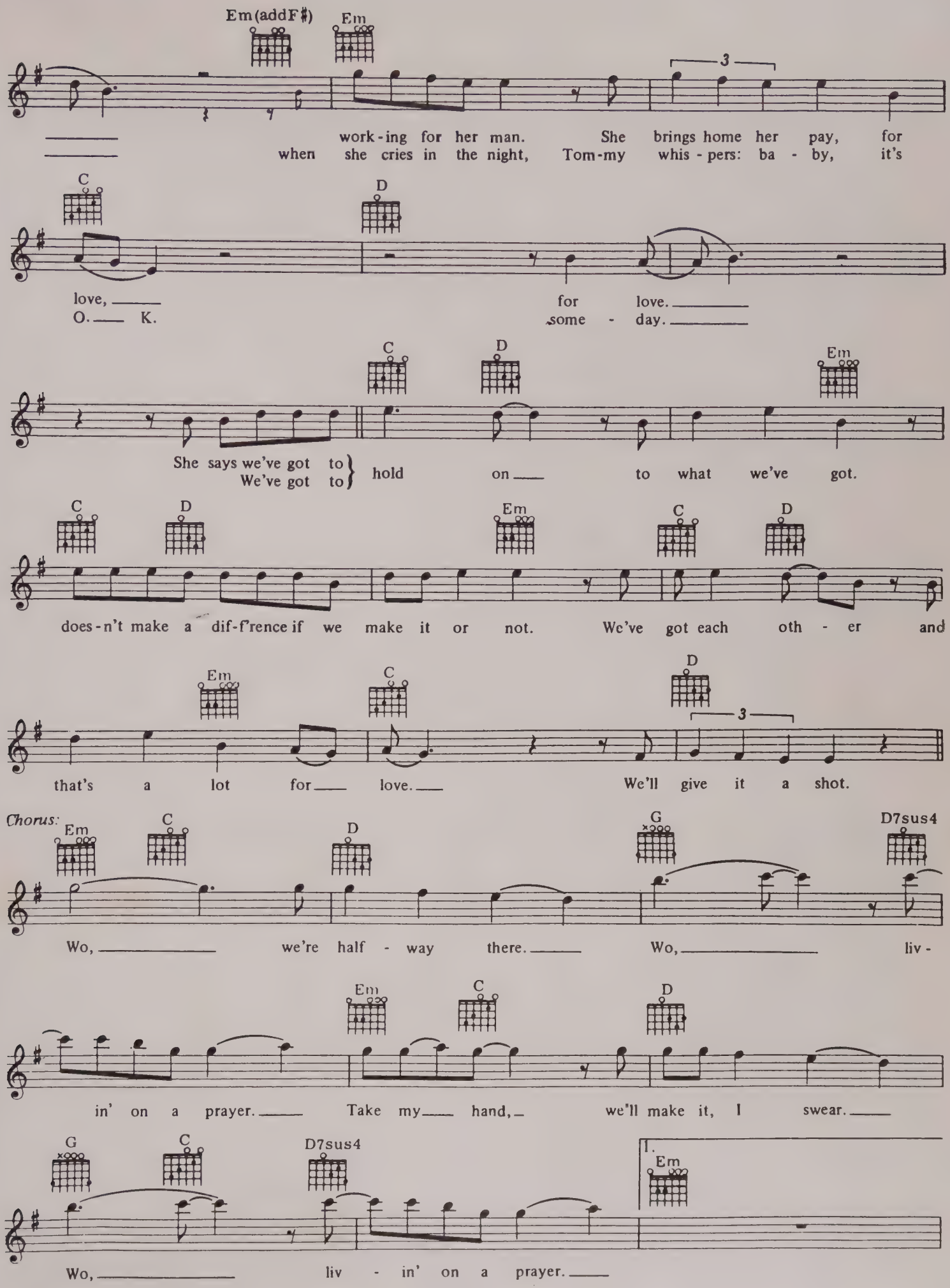
3

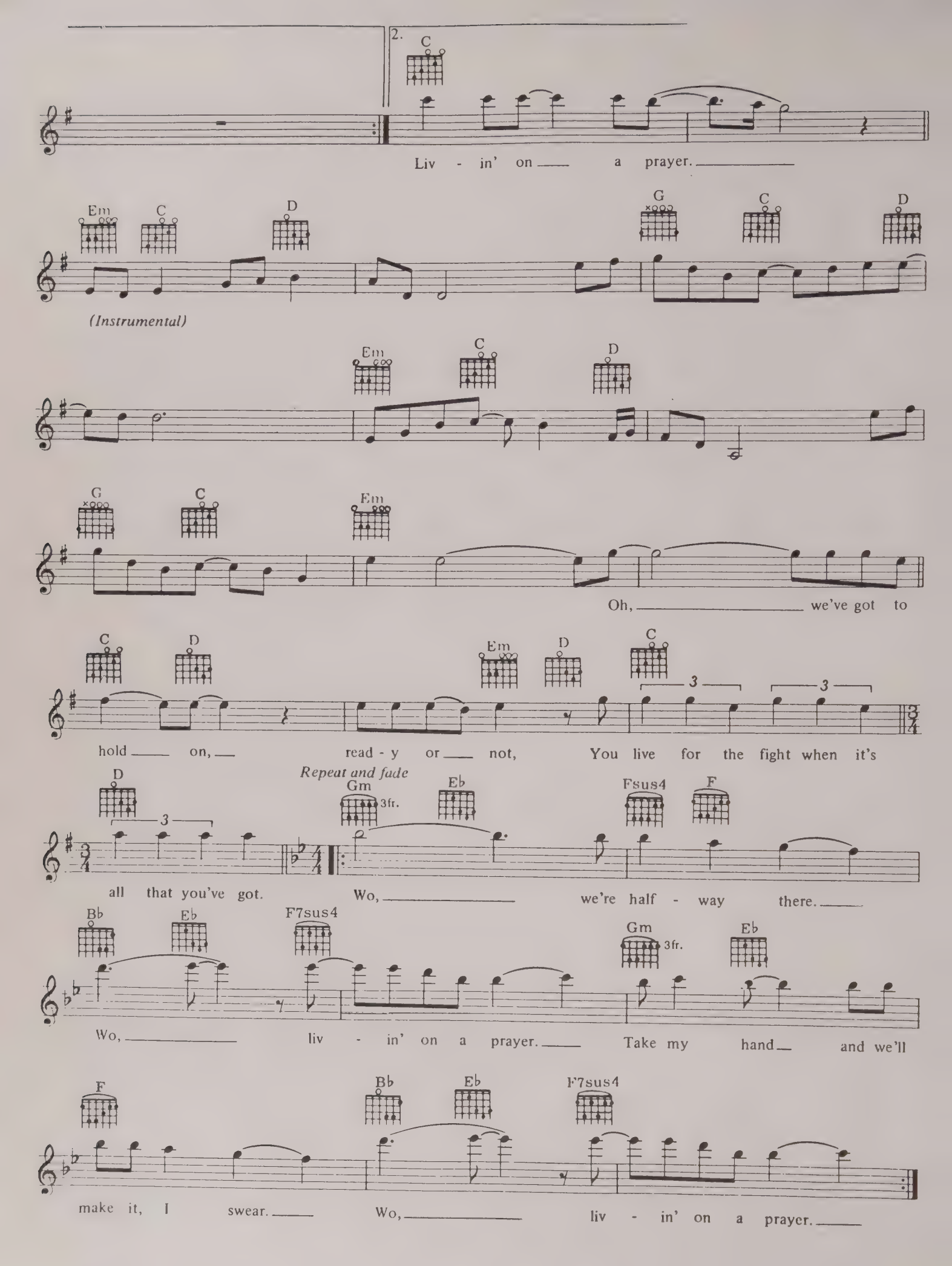
C D

down on his luck, it's tough, so tough.
used to make it talk. So tough, it's tough.

Em

Gi-na works the din-er all day
Gi-na dreams of run-ning a-way;

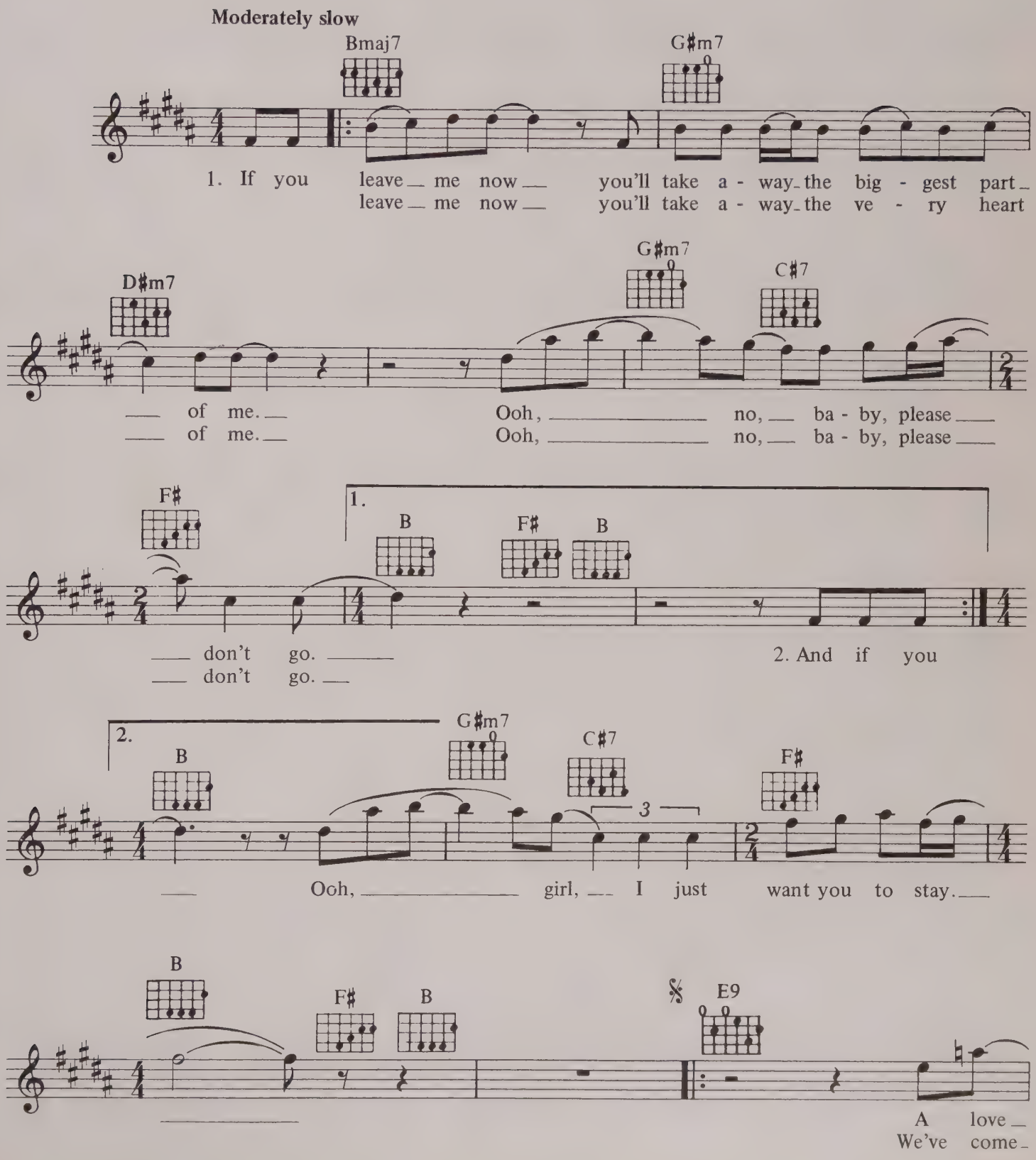

Em(addF♯)
Em
work-ing for her man. She brings home her pay, for
when she cries in the night, Tom-my whis-pers: ba-by, it's
C
D
love, for love.
O. K. some-day.
C
D
Em
She says we've got to
We've got to
hold on to what we've got.
C
D
Em
C
D
does-n't make a dif-f'rence if we make it or not. We've got each oth-er and
Em
C
D
that's a lot for love. We'll give it a shot.
Chorus:
Em
C
D
G
D7sus4
Wo, we're half-way there. Wo, liv-
Em
C
D
in' on a prayer. Take my hand, we'll make it, I swear.
G
C
D7sus4
1.
Em
Wo, liv-in' on a prayer.

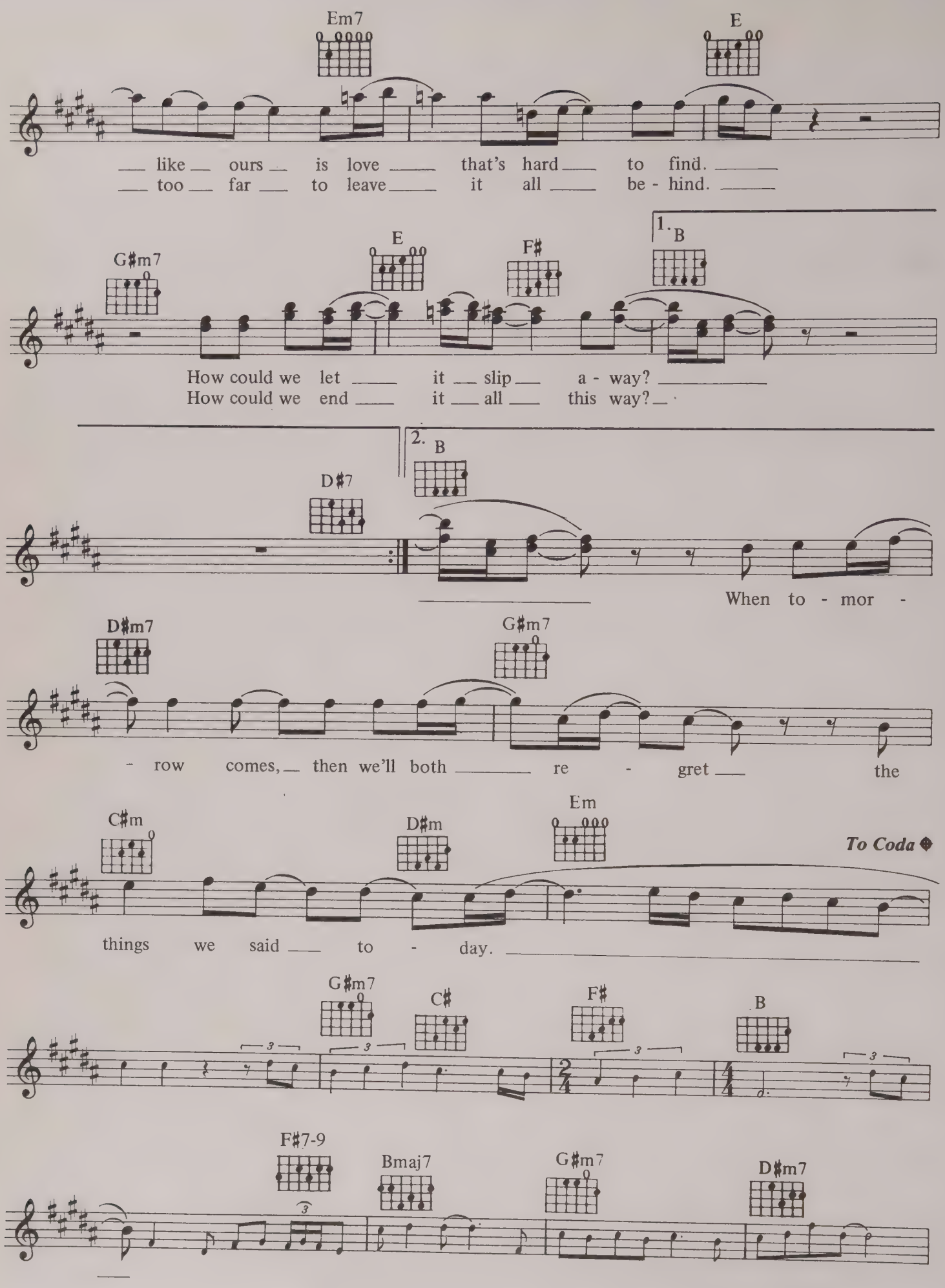

2.
C
Liv - in' on a prayer.
Em C D G C D
(Instrumental)
Em C D
G C Em
Oh, we've got to
C D Em D C
hold on, read - y or not, You live for the fight when it's
D
Repeat and fade
Gm 3fr. Eb Fsus4 F
all that you've got. Wo, we're half - way there.
Bb Eb F7sus4 Gm 3fr. Eb
Wo, liv - in' on a prayer. Take my hand and we'll
F Bb Eb F7sus4
make it, I swear. Wo, liv - in' on a prayer.

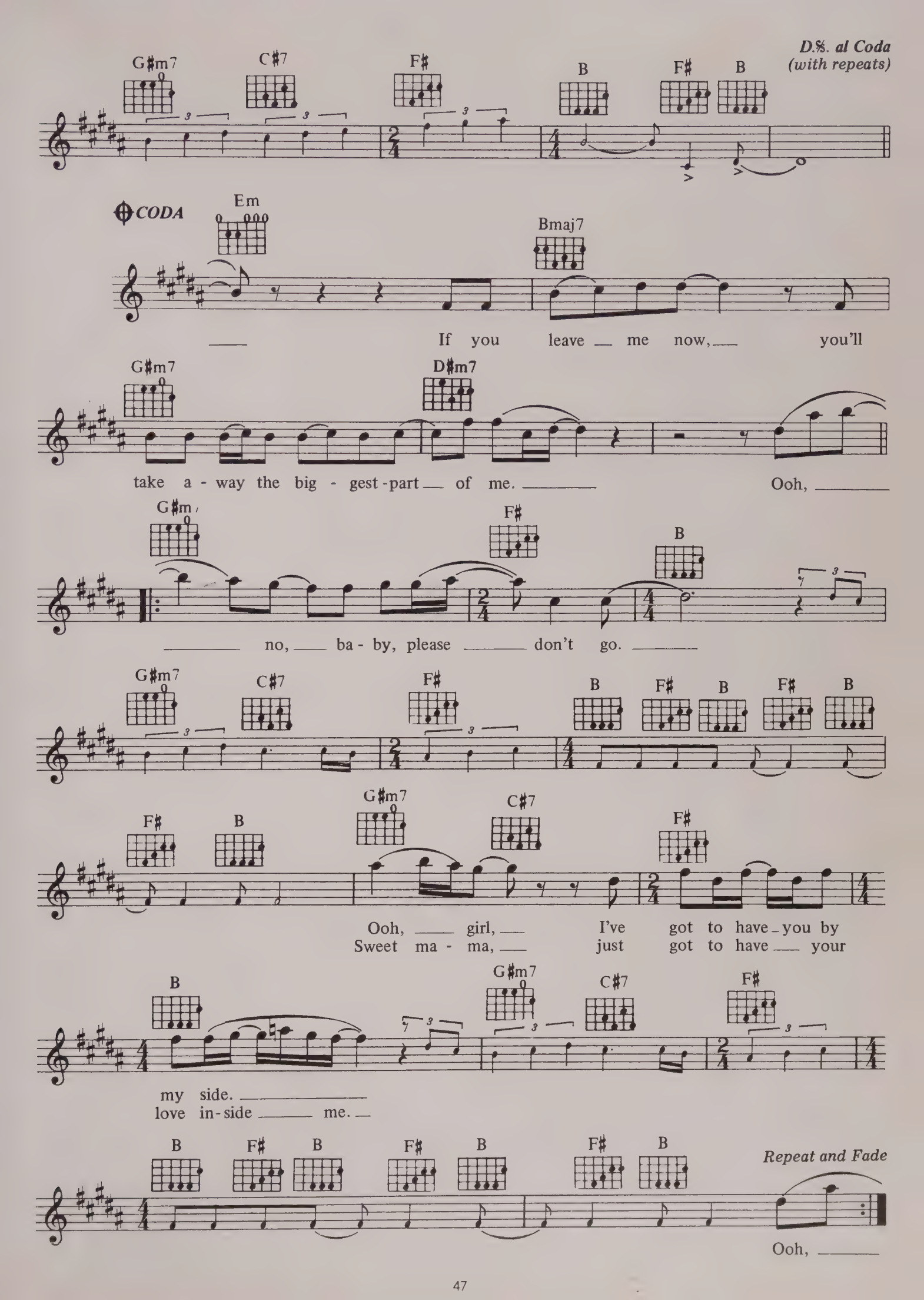
IF YOU LEAVE ME NOW

WORDS & MUSIC BY PETER CETERA

© COPYRIGHT 1976 BY POLISH PRINCE MUSIC AND BIG ELK MUSIC, USA. ISLAND MUSIC LIMITED, 334–336 KING STREET, LONDON W6 FOR THE UK & EIRE.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




Em7
E
like ours is love that's hard to find.
too far to leave it all be - hind.
G♯m7
E
F♯
1. B
How could we let it slip a - way?
How could we end it all this way?
2. B
D♯7
When to - mor -
D♯m7
G♯m7
- row comes, then we'll both re - gret the
C♯m
D♯m
Em
To Coda
things we said to - day.
G♯m7
C♯
F♯
B
F♯7-9
Bmaj7
G♯m7
D♯m7


D.S. al Coda
(with repeats)
G♯m7
C♯7
F♯
B
F♯
B
CODA
Em
Bmaj7
If you leave me now, you'll
G♯m7
D♯m7
take a - way the big - gest - part of me.
Ooh,
G♯m
F♯
B
no, ba - by, please don't go.
G♯m7
C♯7
F♯
B
F♯
B
F♯
B
F♯
B
G♯m7
C♯7
F♯
Ooh, girl, I've got to have you by
Sweet ma - ma, just got to have your
B
G♯m7
C♯7
F♯
my side.
love in - side me.
B
F♯
B
F♯
B
F♯
B
Repeat and Fade
Ooh,

25 OR 6 TO 4

WORDS & MUSIC BY ROBERT LAMM

COPYRIGHT 1970 AURELIUS MUSIC, USA. ISLAND MUSIC LIMITED, 334–336 KING STREET, LONDON W6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Bright rock beat (in 4)

Am | Am/G | Am/F♯

1. Wait-ing for ___ the break ___ of day, ___
2. Star-ing blind - ly in - to space, ___
3. Feel-ing like ___ I ought ___ to sleep, ___
4. *Instrumental*

F | E | Am | Am/G

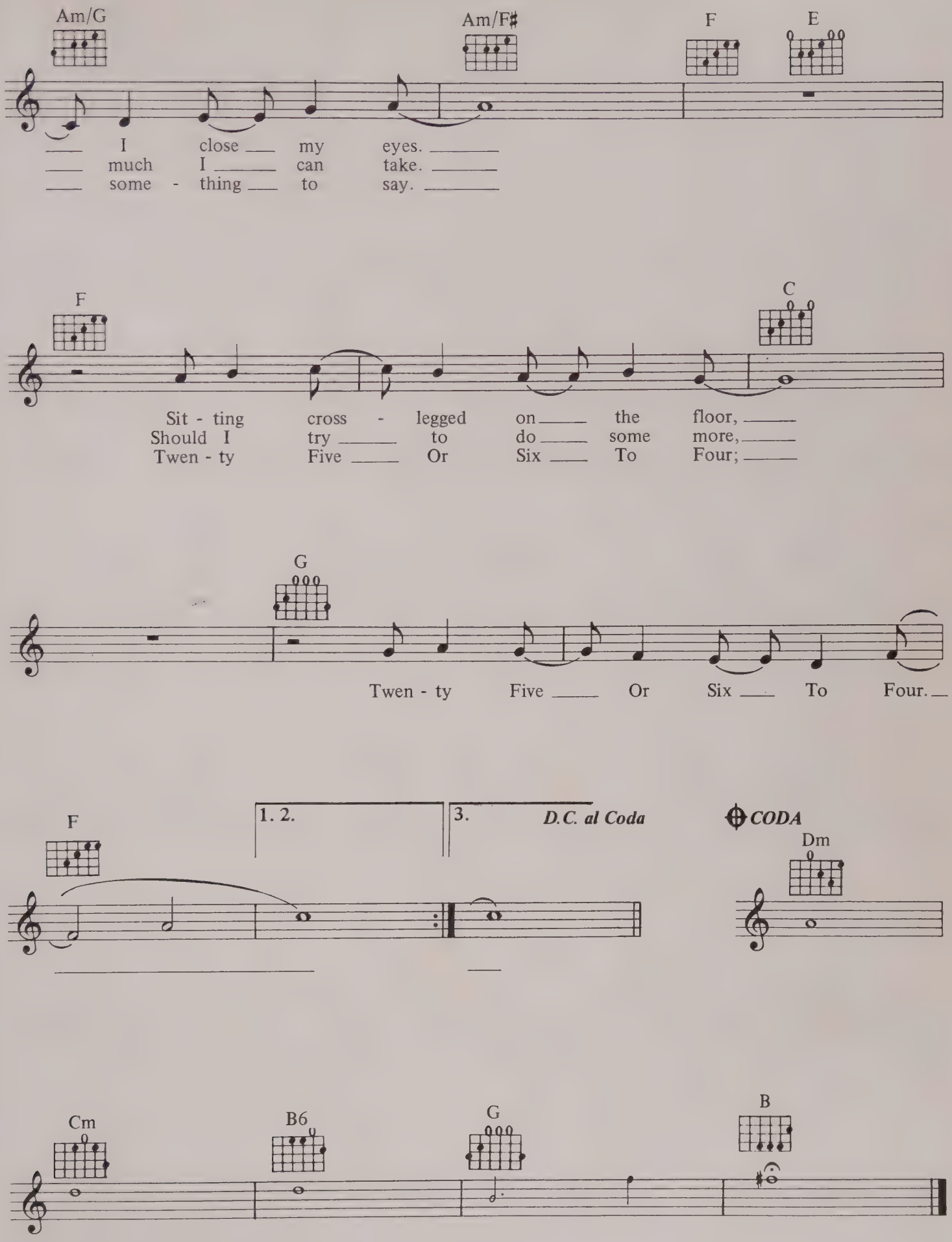
Search- ing for ___ some - thing ___ to say. ___
Get - ting up ___ to splash ___ my face. ___
Spin - ning room ___ is sink - ing deep. ___

Am/F♯ | F | E | Am

___ Flash - ing lights ___
___ Want - ing just ___
___ Wait - ing for ___

Am/G | Am/F♯ | F | E | Am

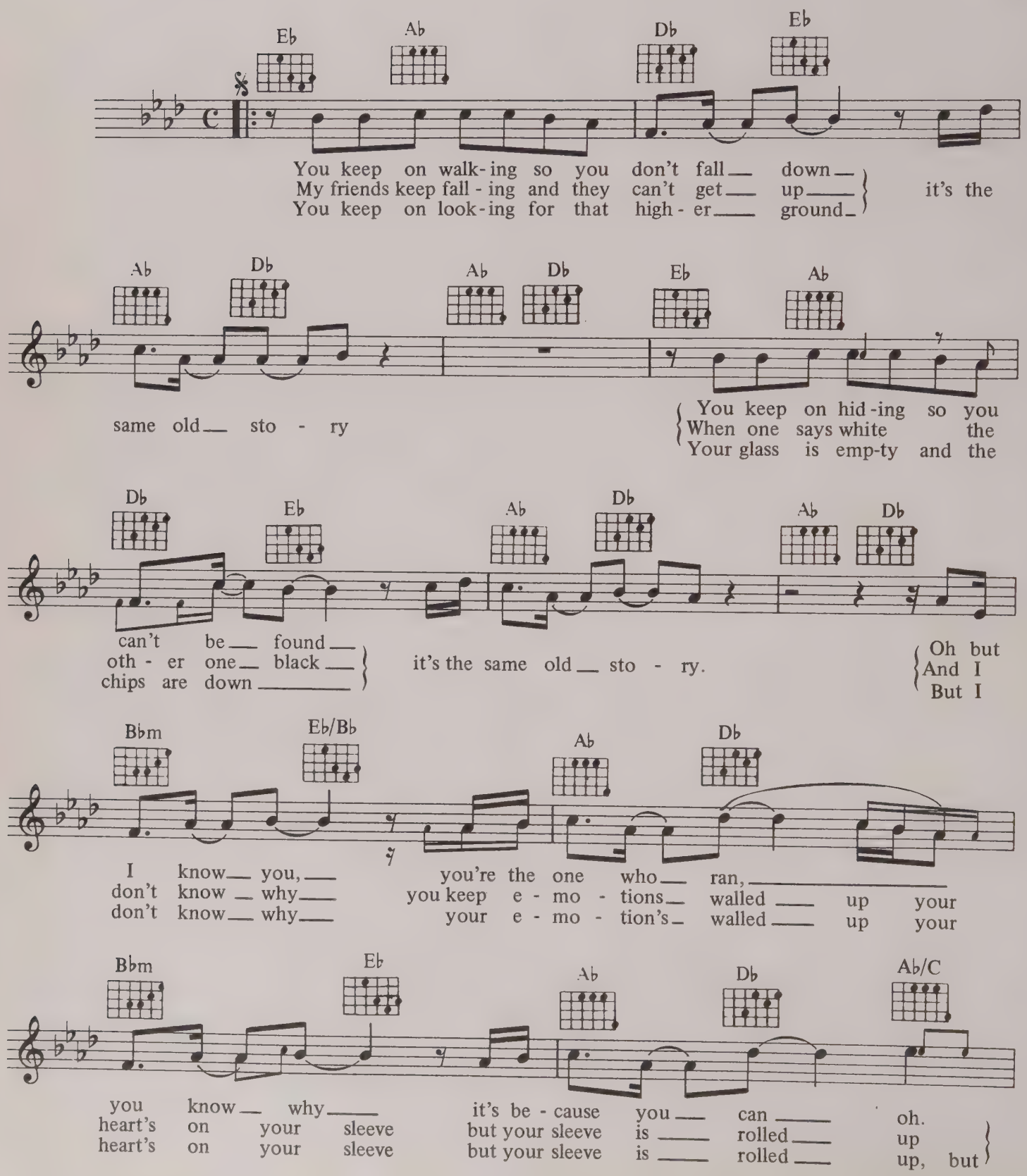
___ a - gainst ___ the sky, ___ Giv - ing up, ___
___ to stay ___ a - wake, ___ Won-d'ring how ___
___ the break ___ of day, ___ Search-ing for ___

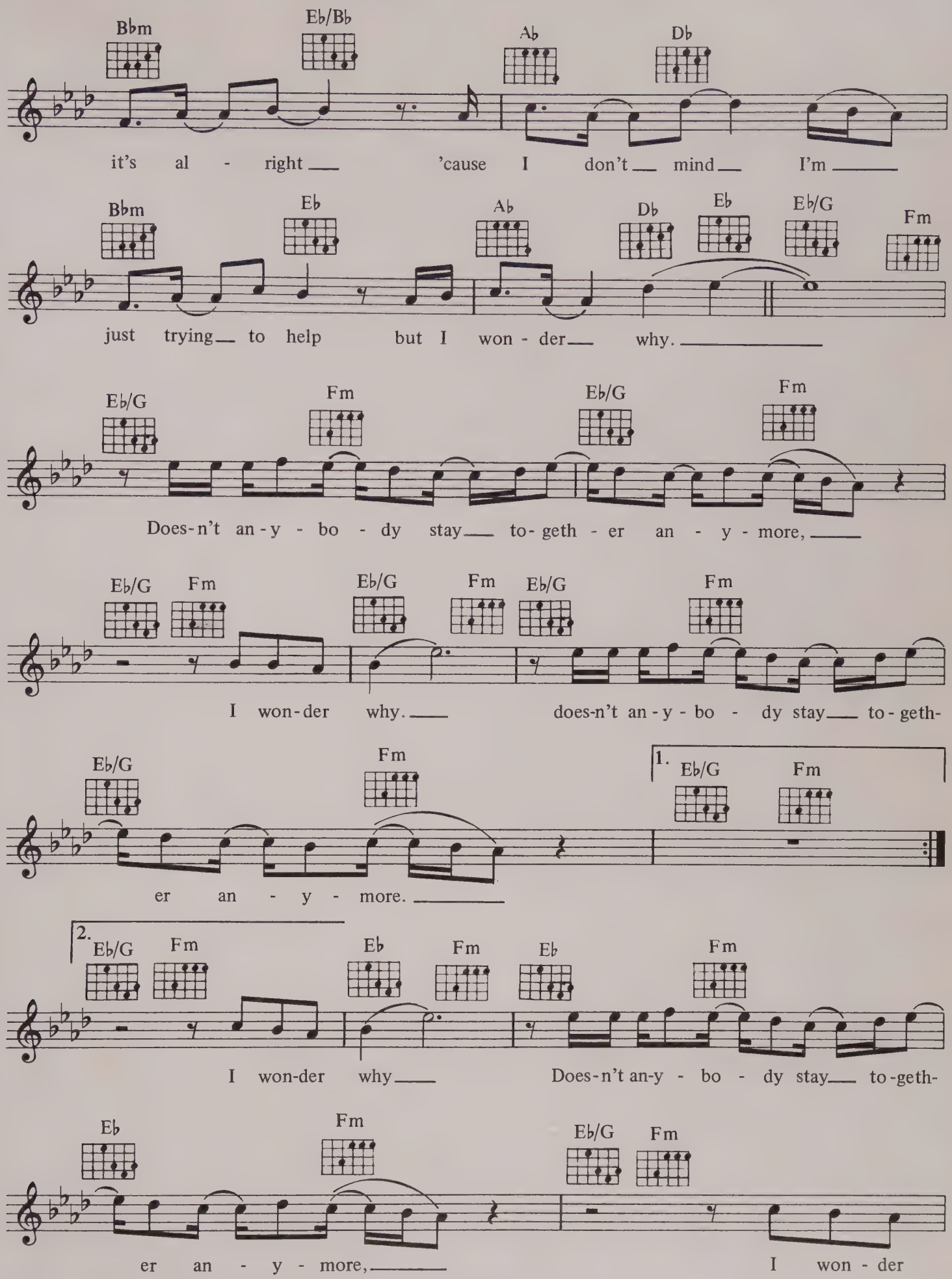

Am/G
Am/F♯
F
E
I close my eyes.
much I can take.
some - thing to say.
F
C
Sit - ting cross - legged on the floor,
Should I try to do some more,
Twen - ty Five Or Six To Four;
G
Twen - ty Five Or Six To Four.
F
1. 2.
3.
D.C. al Coda
CODA
Dm
Cm
B6
G
B

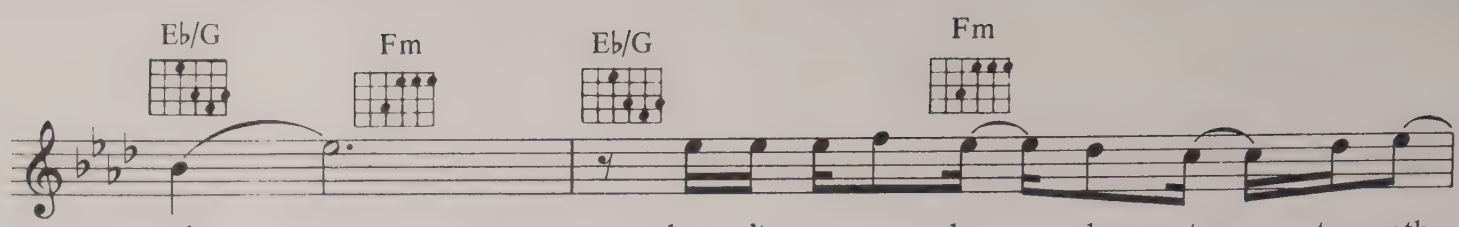
DOESN'T ANYBODY STAY TOGETHER ANYMORE

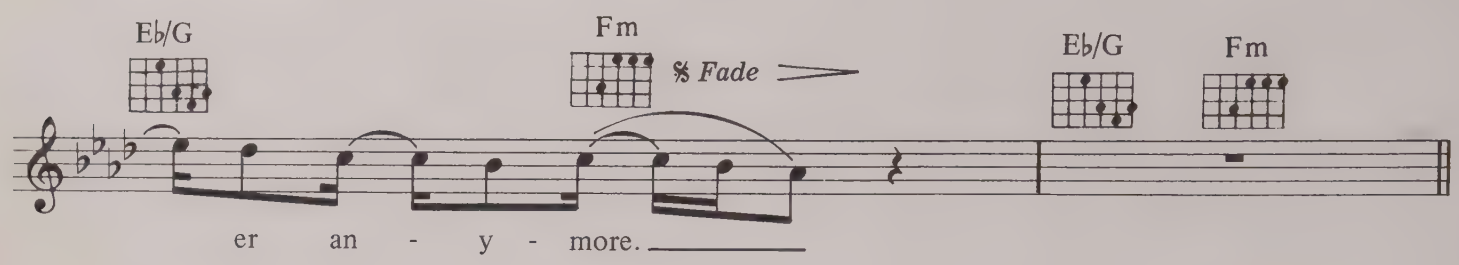
WORDS & MUSIC BY PHIL COLLINS & DARYL STUERMER

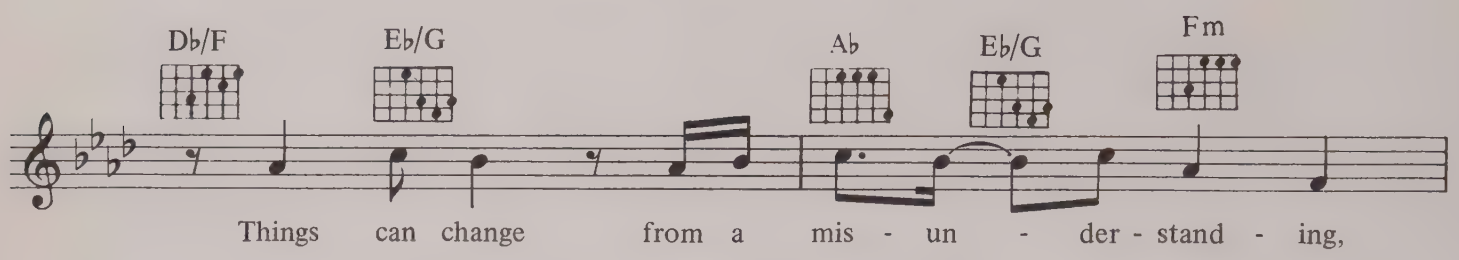
© COPYRIGHT 1984 PHILIP COLLINS LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

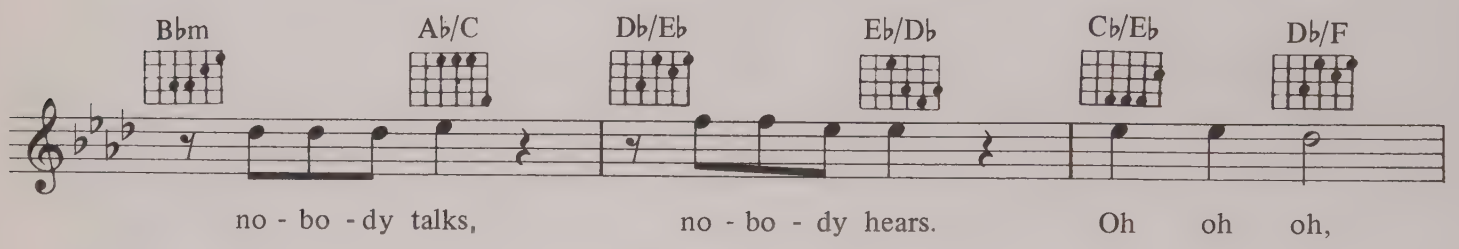


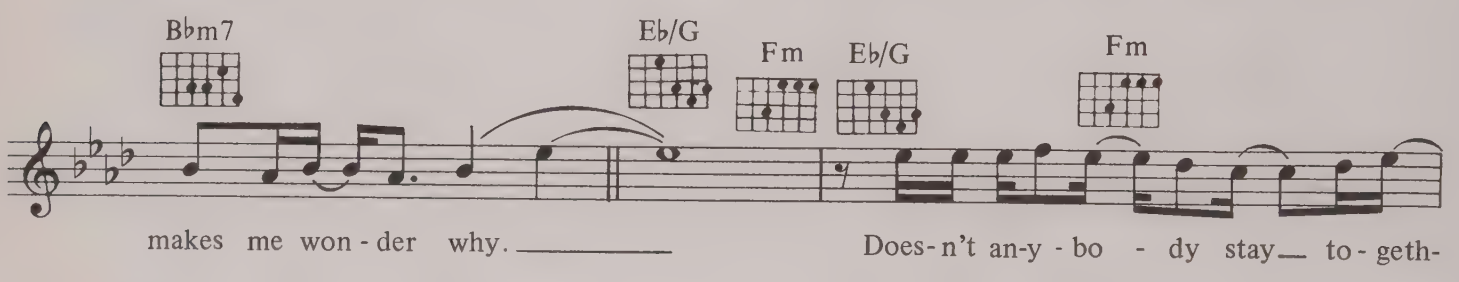

Bbm
Eb/Bb
Ab
Db
it's al - right 'cause I don't mind I'm
Bbm
Eb
Ab
Db
Eb
Eb/G
Fm
just trying to help but I won - der why.
Eb/G
Fm
Eb/G
Fm
Does-n't an-y - bo - dy stay to-geth - er an - y - more,
Eb/G
Fm
Eb/G
Fm
Eb/G
Fm
I won-der why. does-n't an-y-bo - dy stay to-geth-
Eb/G
Fm
1.
Eb/G
Fm
er an - y - more.
2.
Eb/G
Fm
Eb
Fm
Eb
Fm
I won-der why Does-n't an-y - bo - dy stay to-geth-
Eb
Fm
Eb/G
Fm
er an - y - more, I won - der

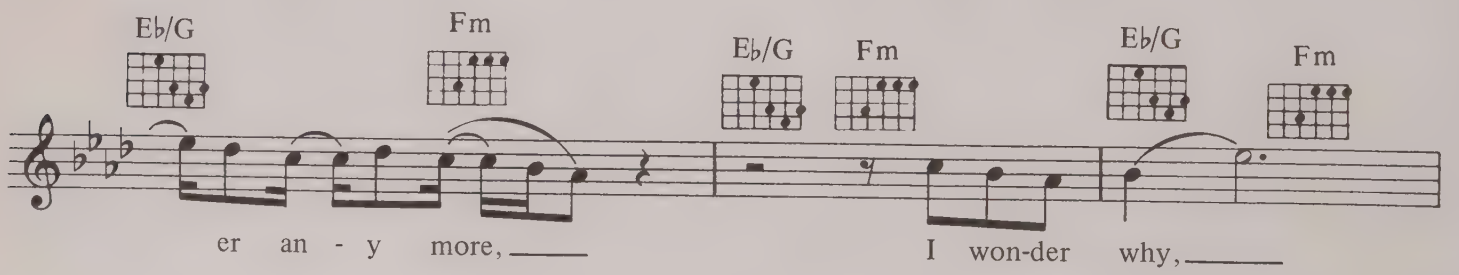

Eb/G
Fm
Eb/G
Fm
why,
does-n't an - y - bo - dy stay to - geth -

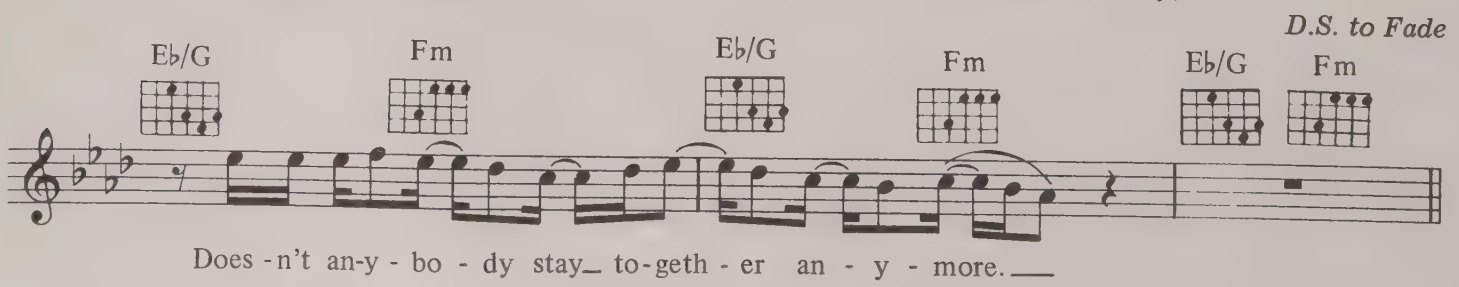

Eb/G
Fm
𝄋 Fade
Eb/G
Fm
er an - y - more.


Db/F
Eb/G
Ab
Eb/G
Fm
Things can change from a mis - un - der - stand - ing,


Bbm
Ab/C
Db/Eb
Eb/Db
Cb/Eb
Db/F
no - bo - dy talks, no - bo - dy hears. Oh oh oh,


Bbm7
Eb/G
Fm
Eb/G
Fm
makes me won - der why.
Does-n't an-y - bo - dy stay to - geth-

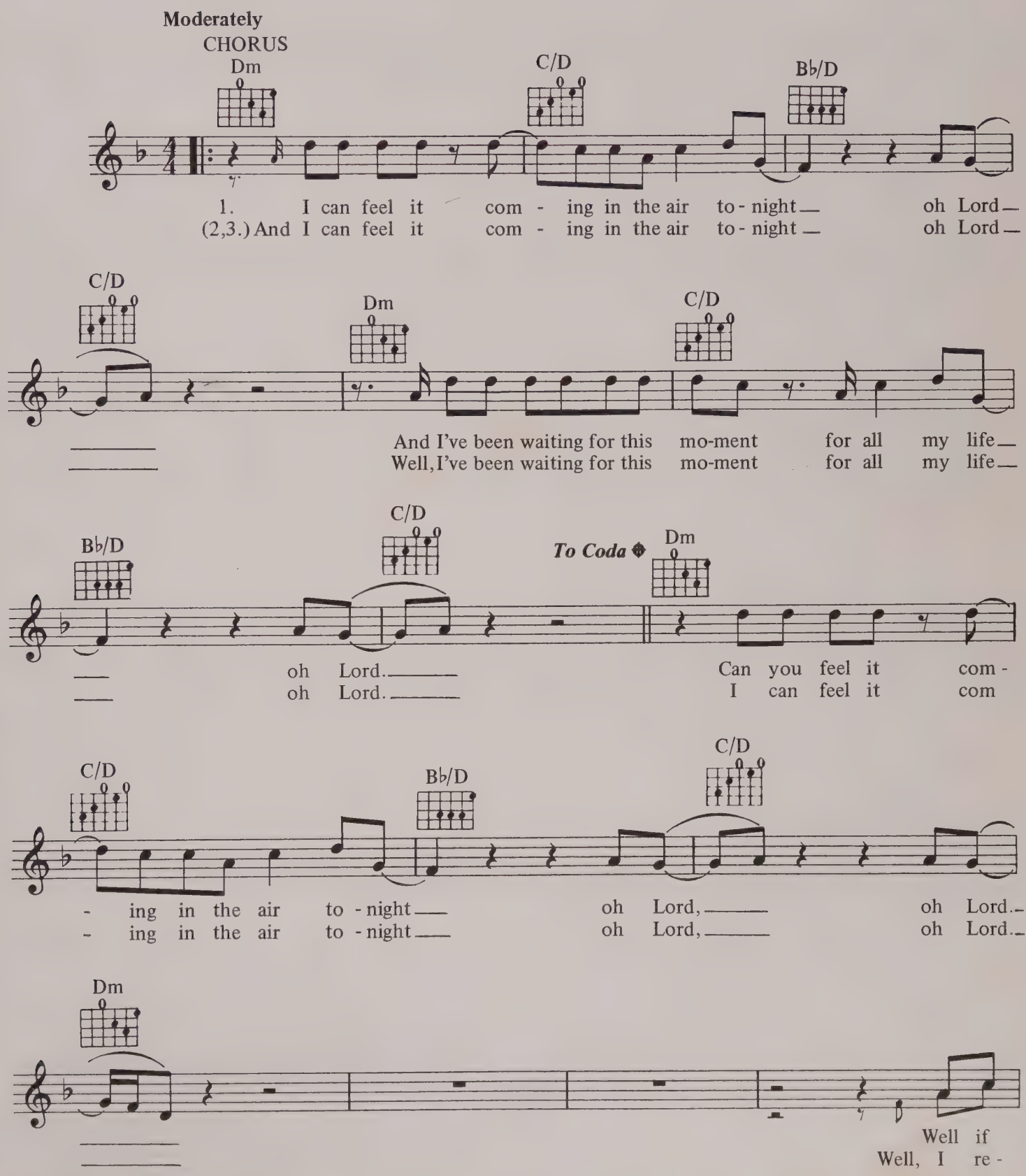

Eb/G
Fm
Eb/G
Fm
Eb/G
Fm
er an - y more,
I won-der why,


D.S. to Fade
Eb/G
Fm
Eb/G
Fm
Eb/G
Fm
Does - n't an-y - bo - dy stay to-geth - er an - y - more.

IN THE AIR TONIGHT

WORDS & MUSIC BY PHIL COLLINS

© COPYRIGHT 1981 EFFECTSOUND LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



Dm

you told me you were drown-ing I
mem-ber, I re - mem-ber, don't you wor - ry

C6/D

would not lend a hand. I've
how could I ev - er for - get, it's the first

B♭6/D

seen your face be - fore, my friend, but I don't
time the last time we

Dm7

know if you know who I am. Well,
ev - er met. But I

Dm

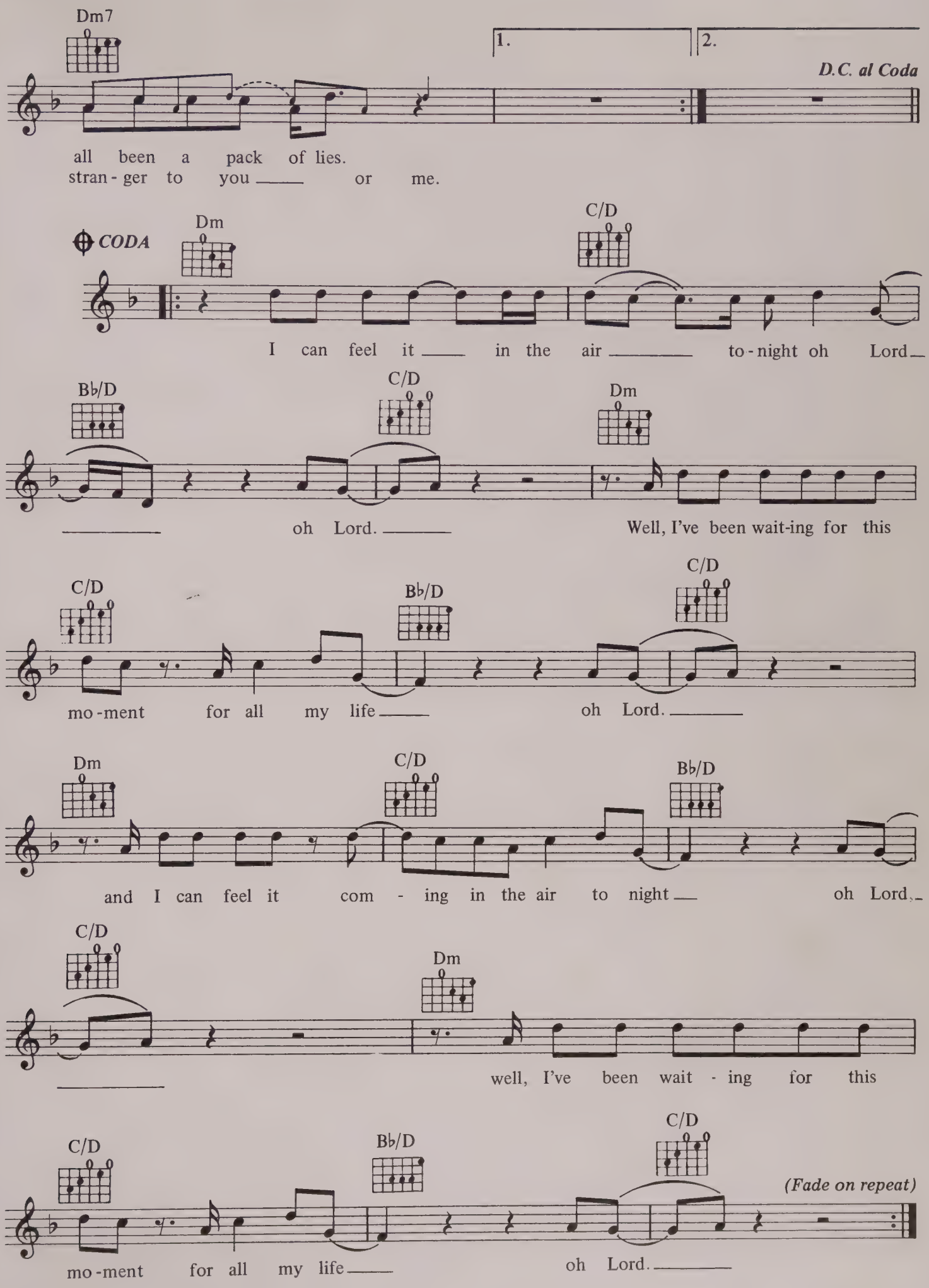
I was there and I saw what you did, I
know the rea - son why you keep the si - lence up

C6/D

saw it with my own two eyes. So you can
No you don't fool me. The

B♭/D

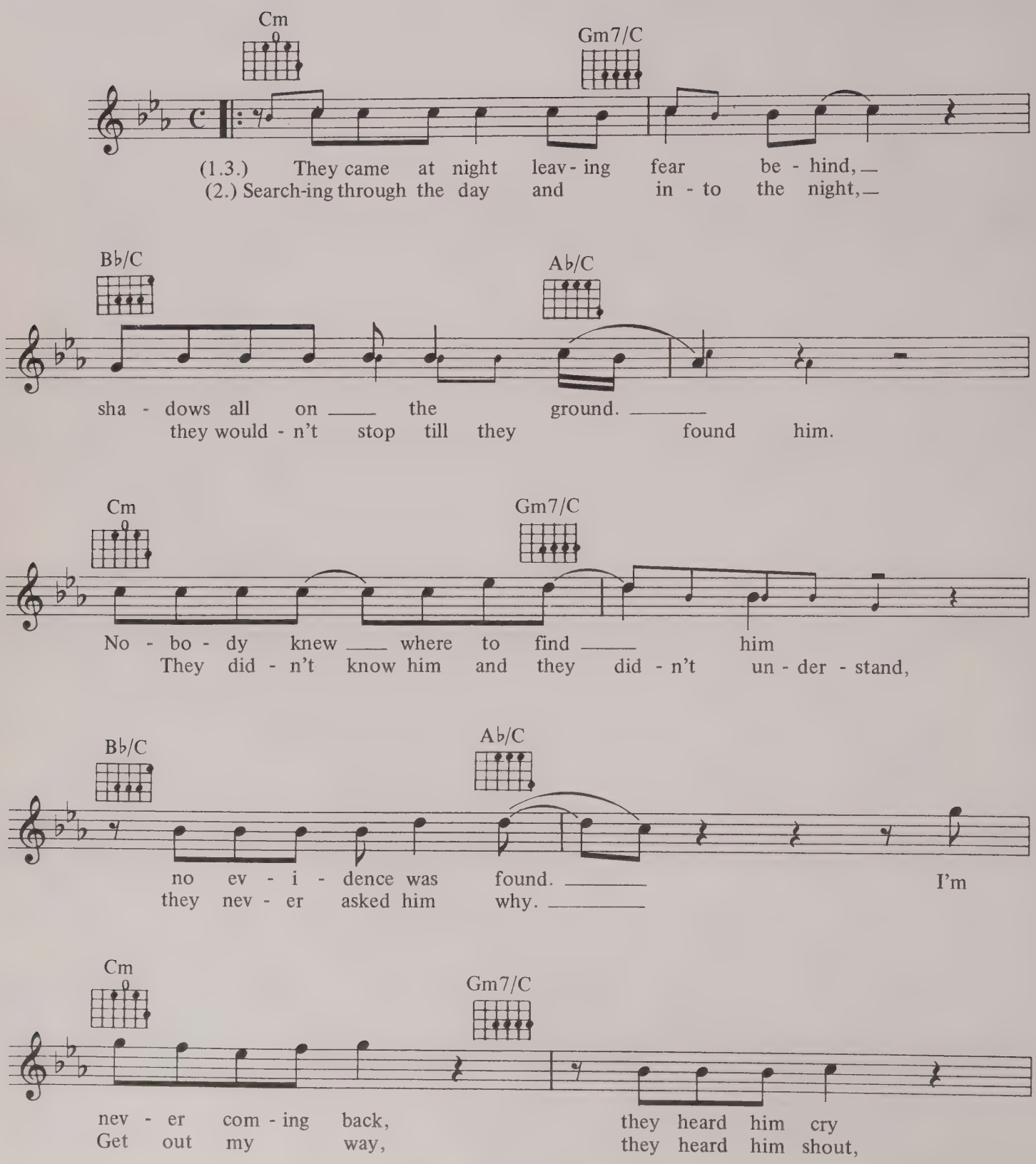
wipe off that grin I know where you've been, it's
hurt does - n't show but the pain still grows, it's no

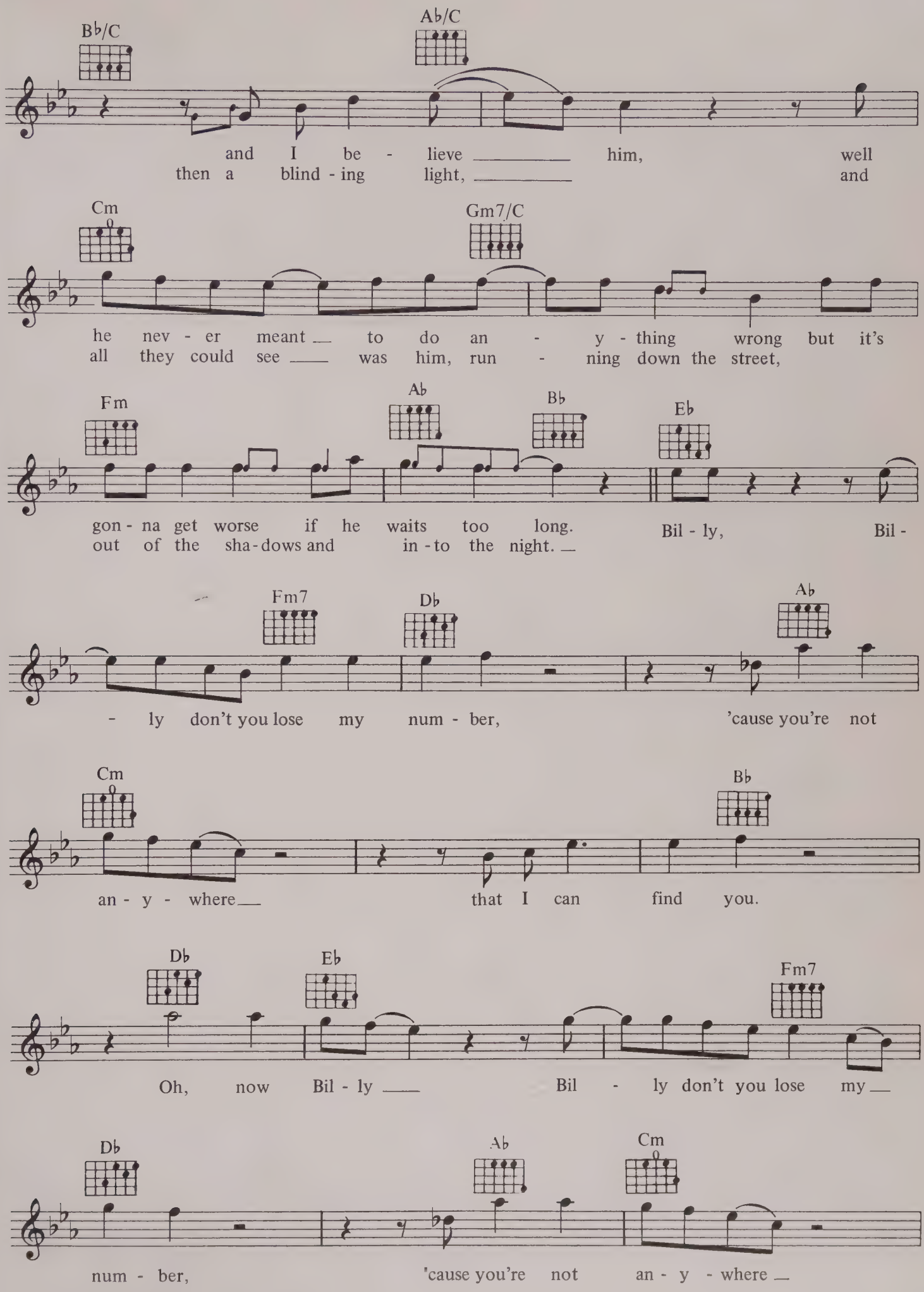

Dm7
1.
2.
D.C. al Coda
all been a pack of lies.
stran - ger to you ____ or me.
CODA
Dm
C/D
I can feel it ____ in the air _____ to - night oh Lord ___
Bb/D
C/D
Dm
_____ oh Lord. _____ Well, I've been wait-ing for this
C/D
Bb/D
C/D
mo - ment for all my life ____ oh Lord. _____
Dm
C/D
Bb/D
and I can feel it com - ing in the air to night ___ oh Lord. _
C/D
Dm
_____ well, I've been wait - ing for this
C/D
Bb/D
C/D
(Fade on repeat)
mo - ment for all my life ____ oh Lord. _____

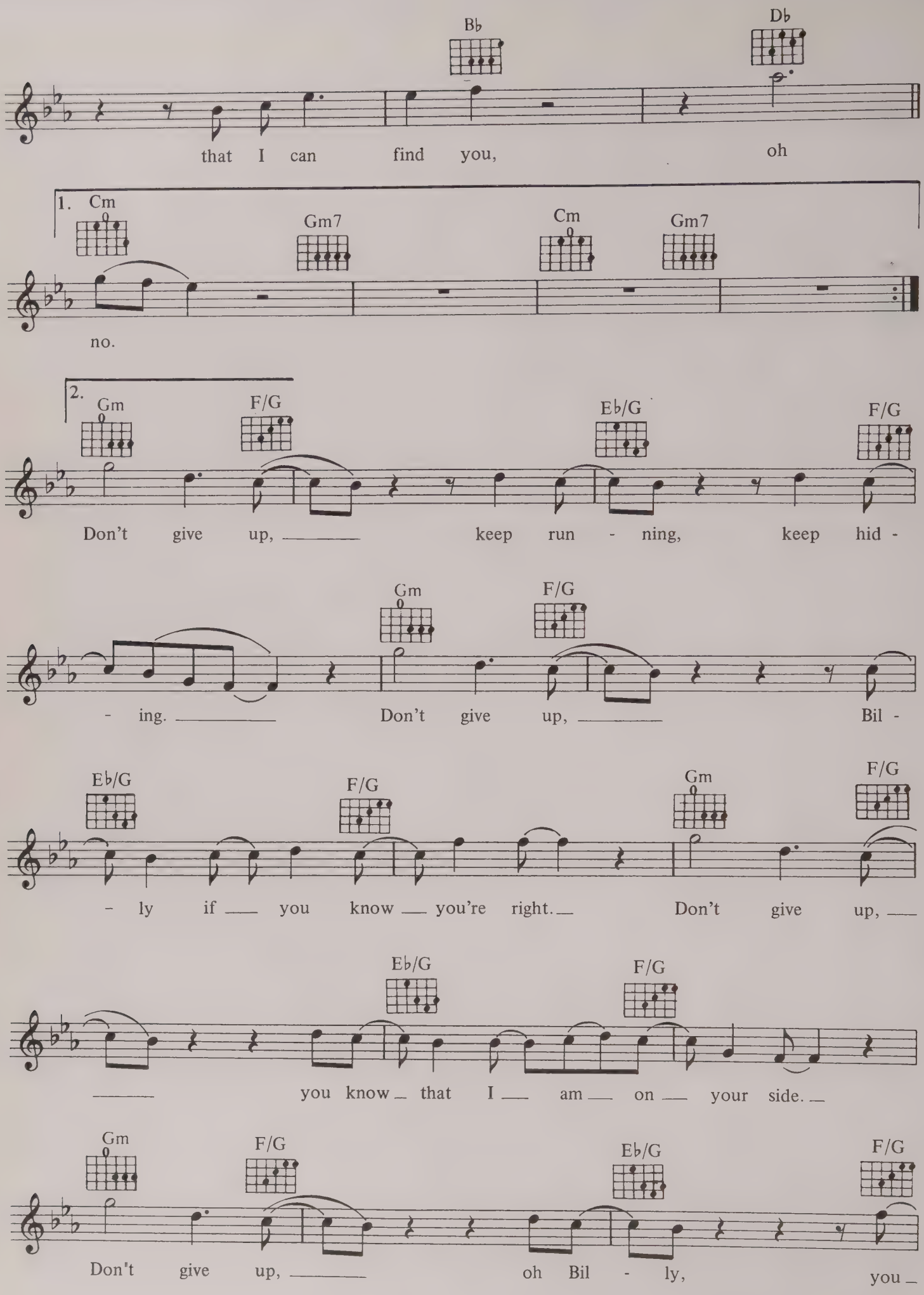
DON'T LOSE MY NUMBER

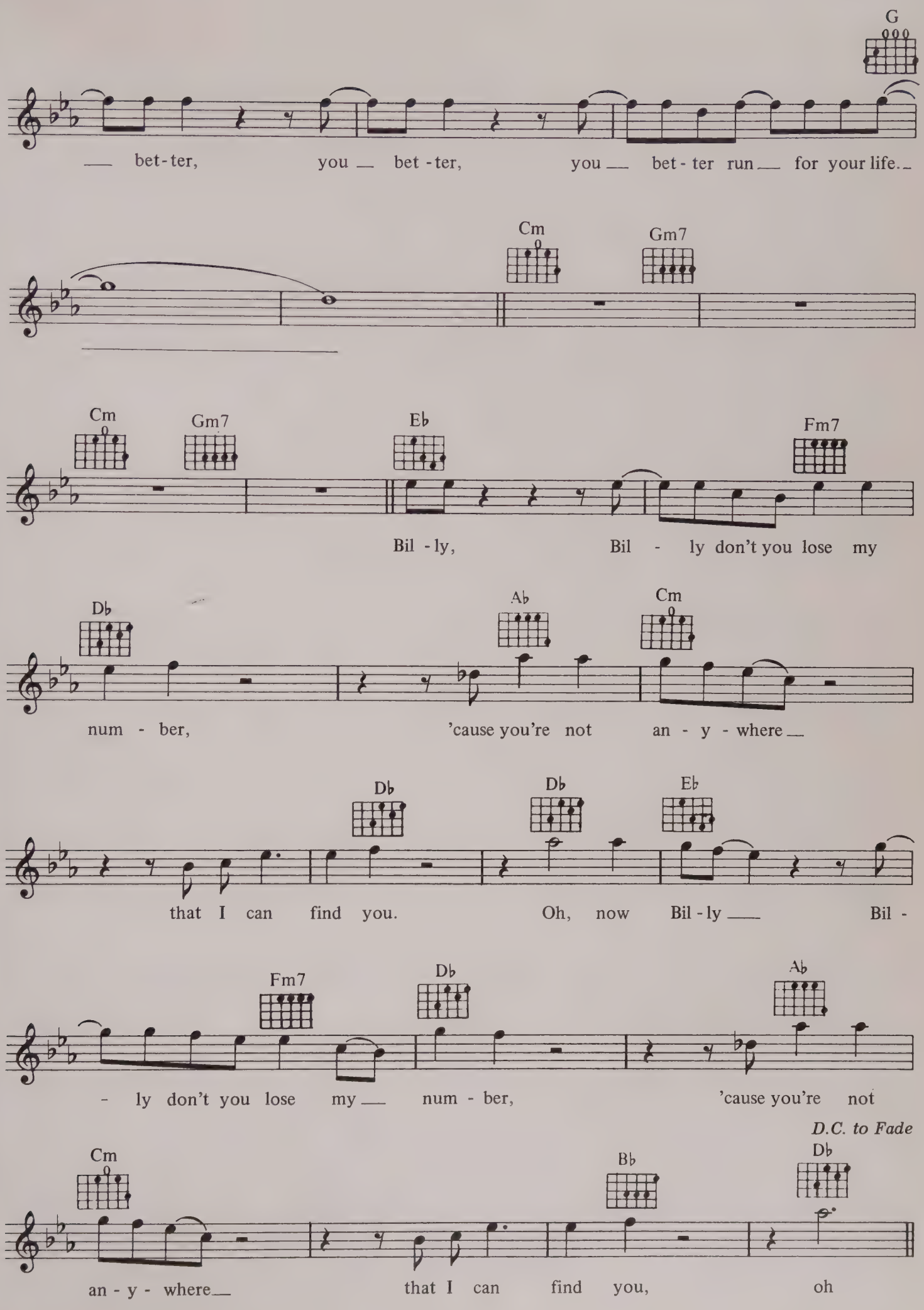
WORDS & MUSIC BY PHIL COLLINS

COPYRIGHT 1984 PHILIP COLLINS LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




B♭/C
A♭/C
and I be - lieve him, well
then a blind - ing light, and
Cm
Gm7/C
he nev - er meant to do an - y - thing wrong but it's
all they could see was him, run - ning down the street,
Fm
A♭
B♭
E♭
gon - na get worse if he waits too long. Bil - ly, Bil -
out of the sha - dows and in - to the night.
Fm7
D♭
A♭
- ly don't you lose my num - ber, 'cause you're not
Cm
B♭
an - y - where that I can find you.
D♭
E♭
Fm7
Oh, now Bil - ly Bil - ly don't you lose my
D♭
A♭
Cm
num - ber, 'cause you're not an - y - where


Bb
Db
that I can find you, oh
1. Cm
Gm7
Cm
Gm7
no.
2. Gm
F/G
Eb/G
F/G
Don't give up, keep run - ning, keep hid -
Gm
F/G
- ing. Don't give up, Bil -
Eb/G
F/G
Gm
F/G
- ly if you know you're right. Don't give up,
Eb/G
F/G
you know that I am on your side.
Gm
F/G
Eb/G
F/G
Don't give up, oh Bil - ly, you


G
bet-ter, you bet-ter, you bet-ter run for your life.
Cm
Gm7
Cm
Gm7
Eb
Fm7
Bil-ly, Bil-ly don't you lose my
Db
Ab
Cm
num-ber, 'cause you're not an-y-where
Db
Db
Eb
that I can find you. Oh, now Bil-ly Bil-
Fm7
Db
Ab
-ly don't you lose my num-ber, 'cause you're not
D.C. to Fade
Cm
Bb
Db
an-y-where that I can find you, oh

EASY LOVER

MUSIC BY PHIL COLLINS, PHILIP BAILEY & NATHAN EAST WORDS BY PHIL COLLINS

COPYRIGHT 1984 PHILIP COLLINS LIMITED/HIT & RUN (PUBLISHING) LIMITED/ PUN MUSIC INCORPORATED/SIR AND TRINI MUSIC AND NEW EAST MUSIC. WARNER BROTHERS MUSIC LIMITED, 17 BERNERS STREET, LONDON W1. ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Fm7 Bbm7 Cm7 3fr. Fm7 Db 4fr.

Eas - y lov - er. She'll get a hold on you, be - lieve it,

Eb Fm7 Bbm7 Cm7 3fr. Fm7

like no oth - er. Be - fore you know it, you'll be on your knees.

Db 4fr. Eb Fm7

She's an eas - y lov - er. She'll take your

Bbm7 Cm7 3fr. Fm7 Db 4fr. Eb Fm7

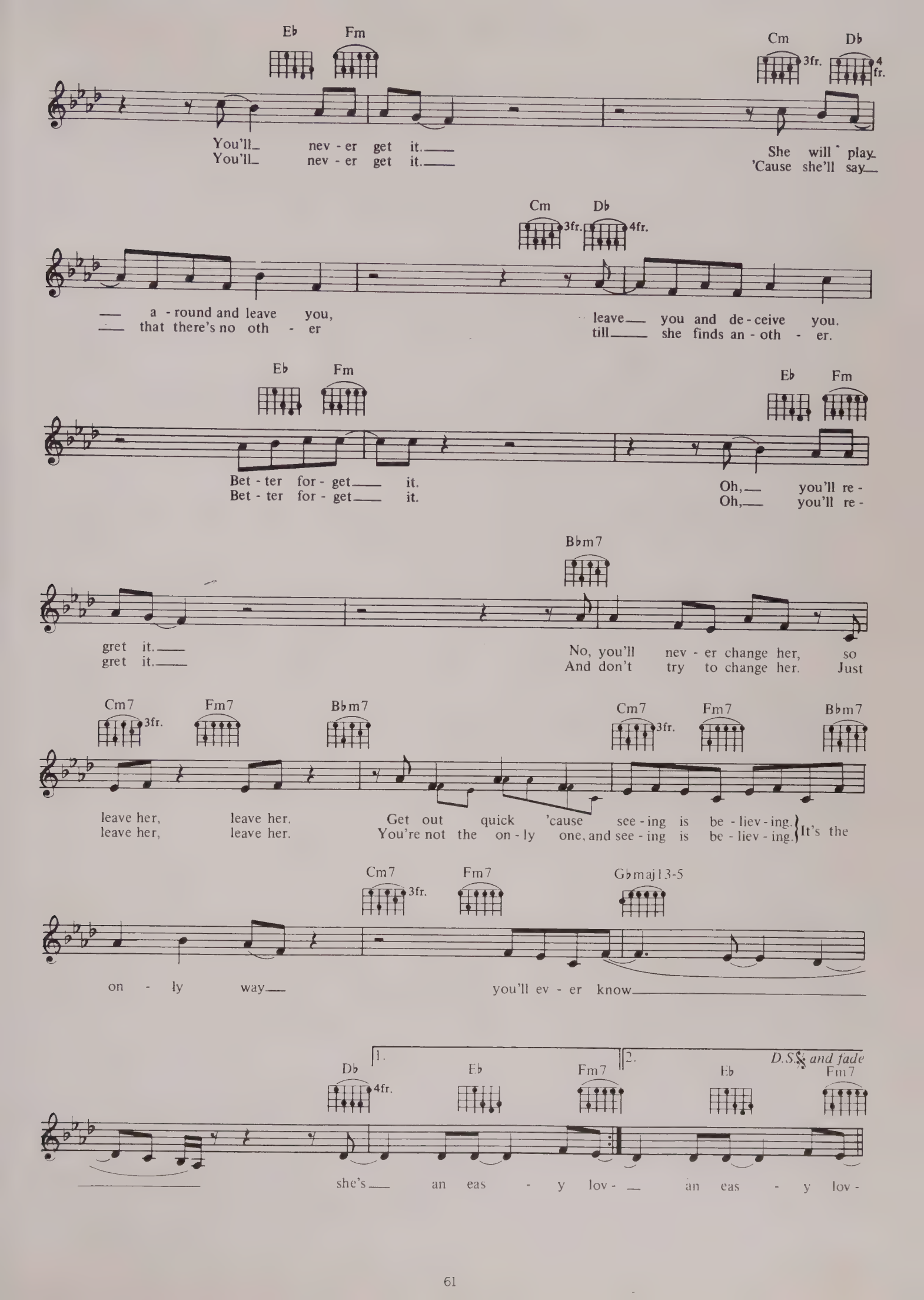
heart, but you won't feel it. She's like no oth - er, and I'm just

Bbm7 Cm7 3fr. Fm7 Db 4fr. Cm 3fr. Db 4fr.

try'ng to make you see. { She's the kind of girl you dream of, / You're the one that wants to hold her, } dream. / hold

Eb Fm

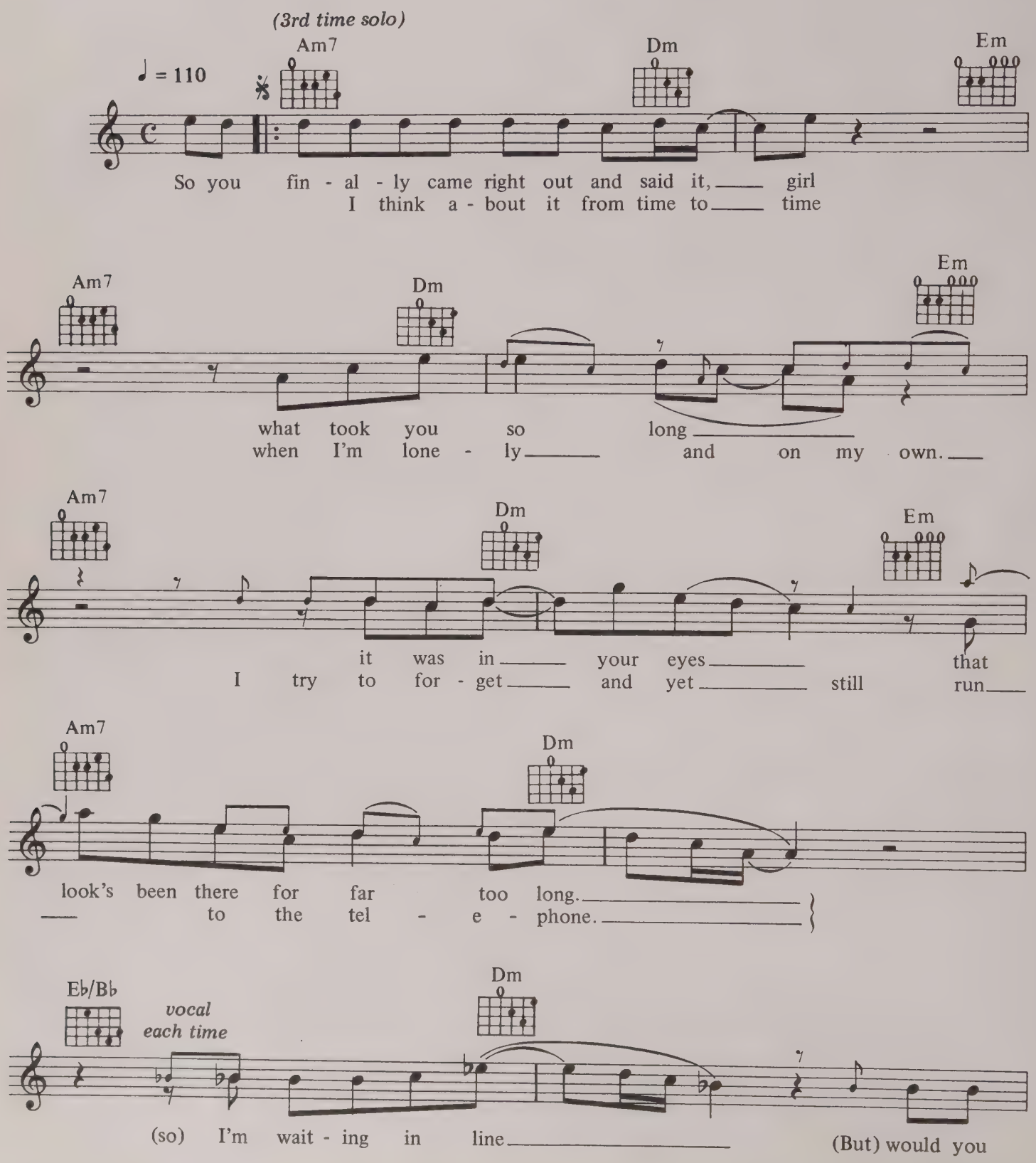
of keep - ing hold of. / her and con - trol her. Bet - ter for - get it. / Bet - ter for - get it.

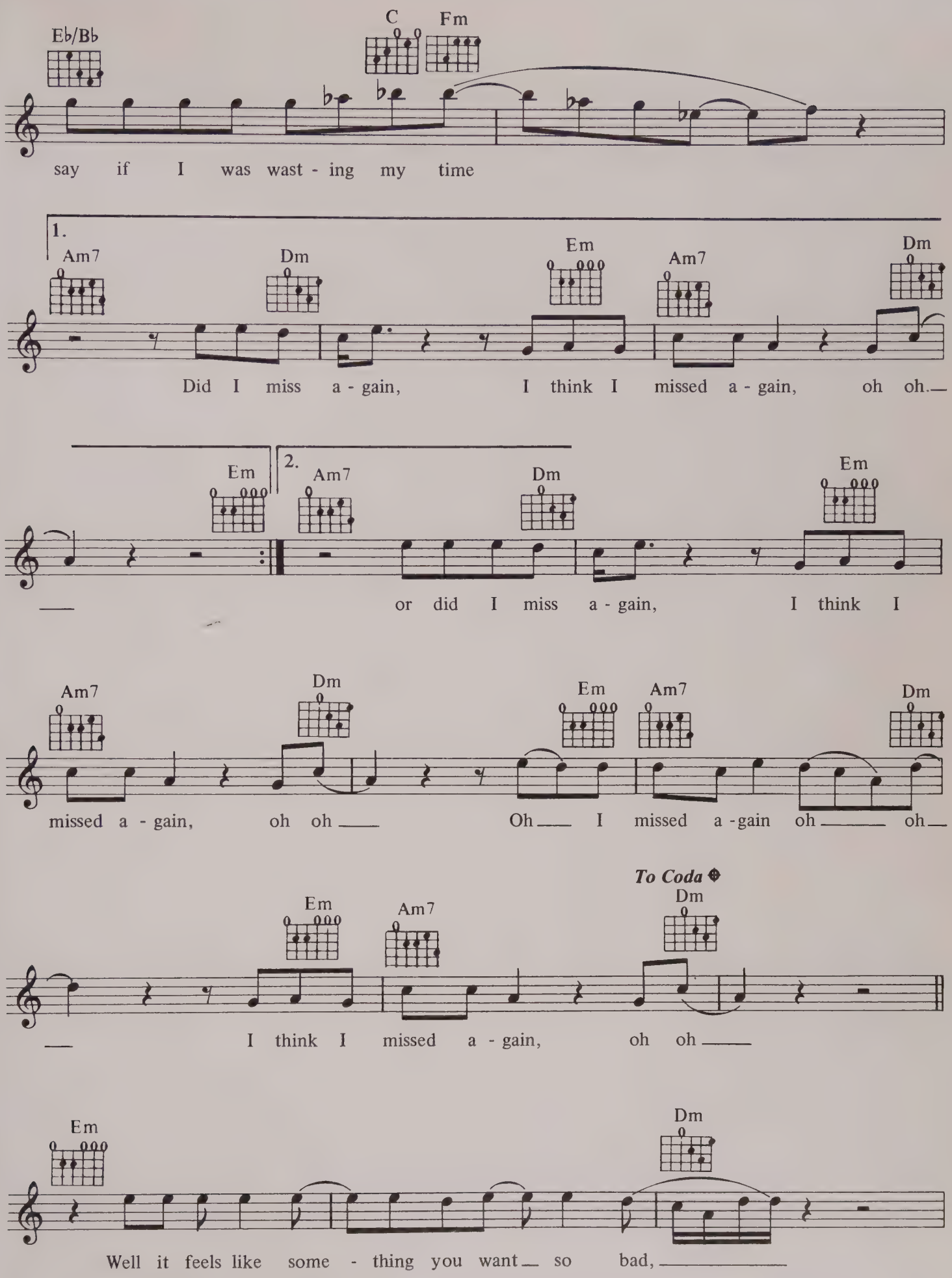

Eb Fm Cm Db
You'll nev - er get it.
You'll nev - er get it.
She will play
'Cause she'll say
Cm Db
a - round and leave you,
that there's no oth - er
leave you and de - ceive you.
till she finds an - oth - er.
Eb Fm Eb Fm
Bet - ter for - get it.
Bet - ter for - get it.
Oh, you'll re -
Oh, you'll re -
Bbm7
gret it.
gret it.
No, you'll nev - er change her, so
And don't try to change her. Just
Cm7 Fm7 Bbm7 Cm7 Fm7 Bbm7
leave her, leave her. Get out quick 'cause see - ing is be - liev - ing.
leave her, leave her. You're not the on - ly one, and see - ing is be - liev - ing. It's the
Cm7 Fm7 Gbmaj13-5
on - ly way you'll ev - er know
1. 2. D.S. and fade
Db Eb Fm7 Eb Fm7
she's an eas - y lov - an eas - y lov -

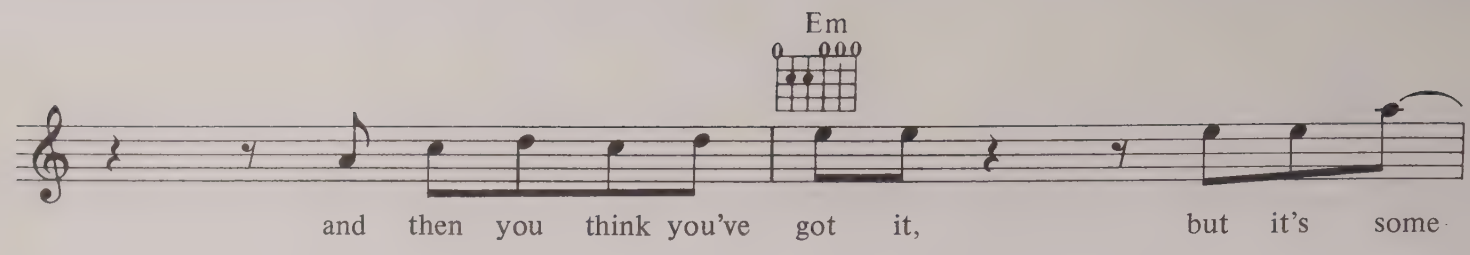
I MISSED AGAIN

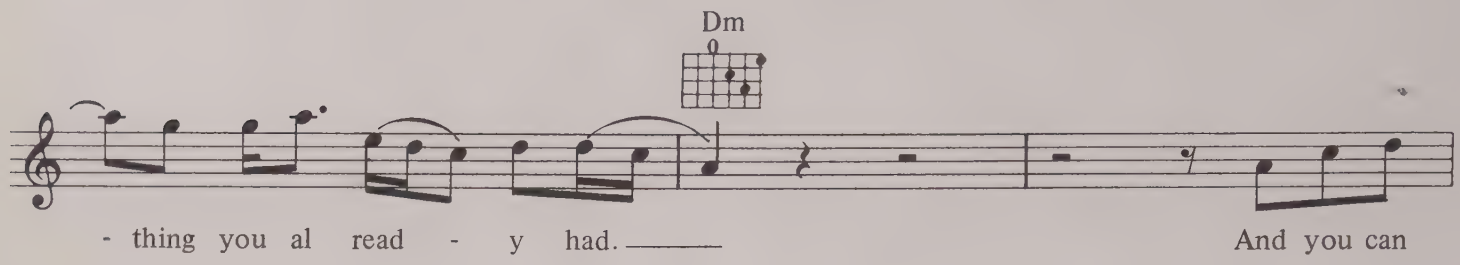
WORDS & MUSIC BY PHIL COLLINS

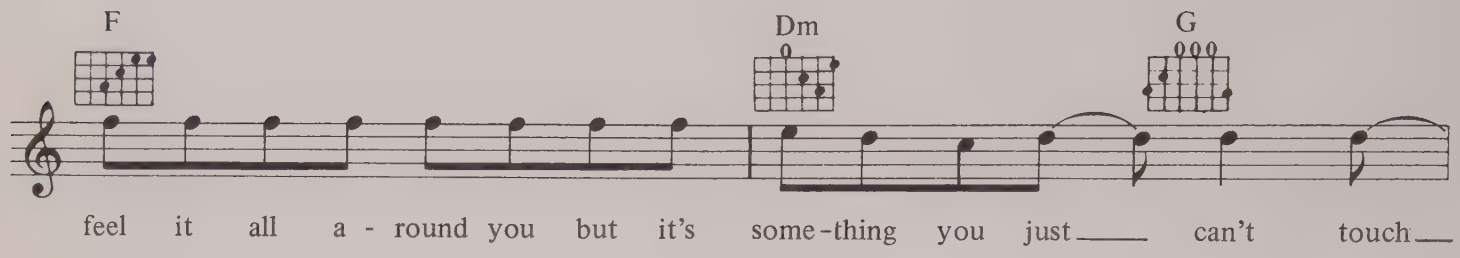
© COPYRIGHT 1981 EFFECTSOUND LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

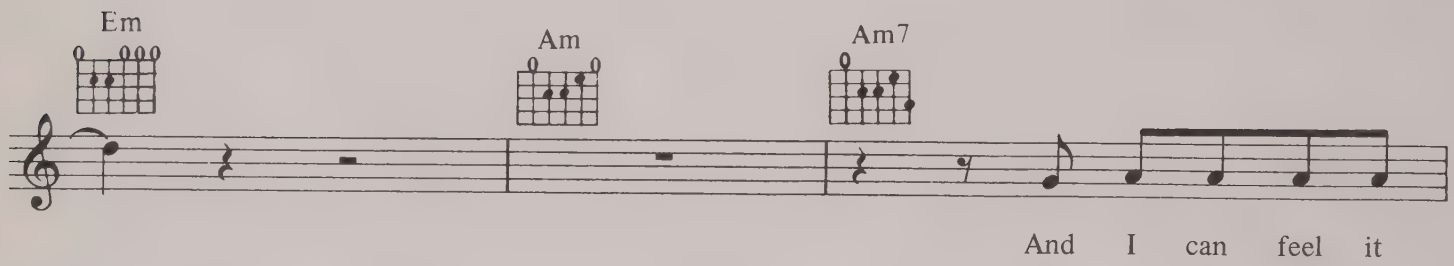


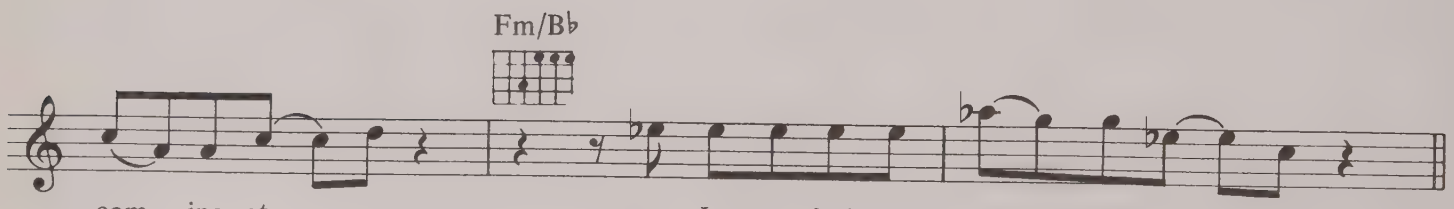

Eb/Bb
C
Fm
say if I was wast - ing my time
1.
Am7
Dm
Em
Am7
Dm
Did I miss a - gain, I think I missed a - gain, oh oh.
Em
2.
Am7
Dm
Em
or did I miss a - gain, I think I
Am7
Dm
Em
Am7
Dm
missed a - gain, oh oh Oh I missed a -gain oh oh
To Coda
Em
Am7
Dm
I think I missed a - gain, oh oh
Em
Dm
Well it feels like some - thing you want so bad,

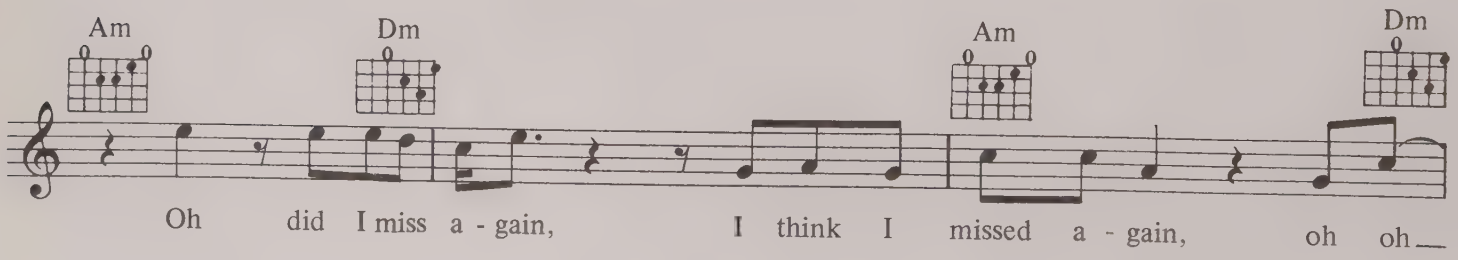

Em
and then you think you've got it, but it's some

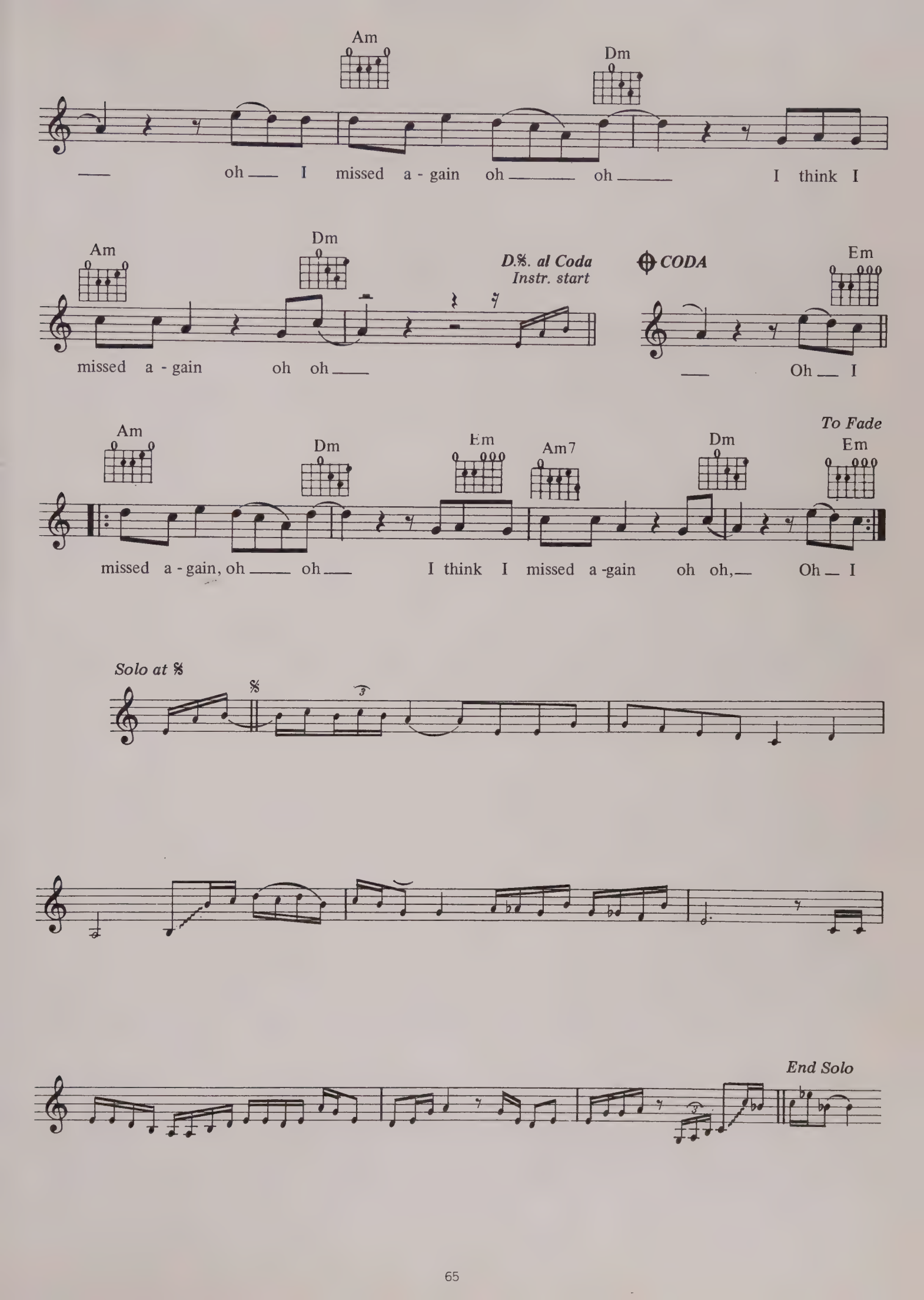

Dm
- thing you al read - y had. And you can


F
Dm
G
feel it all a - round you but it's some-thing you just can't touch


Em
Am
Am7
And I can feel it


Fm/B♭
com - ing at me, yes I can feel it com - ing at me.


Am
Dm
Am
Dm
Oh did I miss a - gain, I think I missed a - gain, oh oh


Am
Dm
— oh — I missed a - gain oh — oh — I think I
Am
Dm
D.𝄋. al Coda
Instr. start
missed a - gain oh oh —
CODA
Em
— Oh — I
Am
Dm
Em
Am7
Dm
To Fade
Em
missed a - gain, oh — oh — I think I missed a -gain oh oh, — Oh — I
Solo at 𝄋
End Solo

SUSSUDIO

WORDS & MUSIC BY PHIL COLLINS

© COPYRIGHT 1984 PHILIP COLLINS LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

F/C C Dm/C Gm/C

There's a girl that's been on my mind all the
Now I know that I'm too young my life has just be-

F/C C Dm/C C Gm/C

time sus - sus - sud - i - o. Oh oh.
gun sus - sus - sud - i - o. Oh oh.

F/C C Dm/C Gm/C

Now she don't ev - en know my name but I think she likes me just the same -
Ooh give me a chance give me a sign I'll show her an - y time -

F/C C Dm C Gm/C

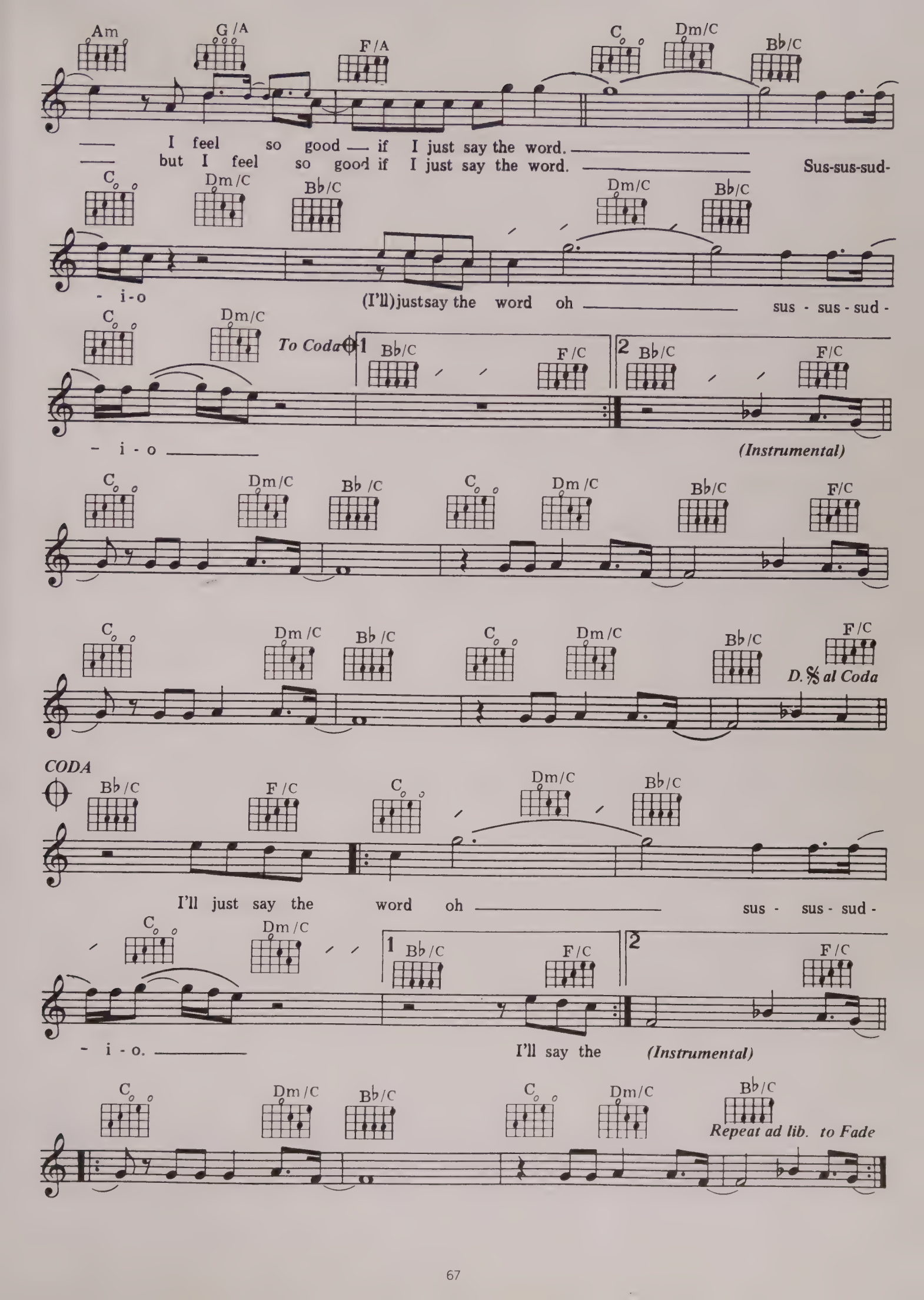
sus - sus - sud - i - o oh oh.
sus - sus - sud - i - o oh oh.

F/C Am G/A F/A Am G/A

Oh if she called me I'd be there, I'd come run-
Ah I've got to have her, have her now, I've got to get clos-

F/A Am G/A F/A

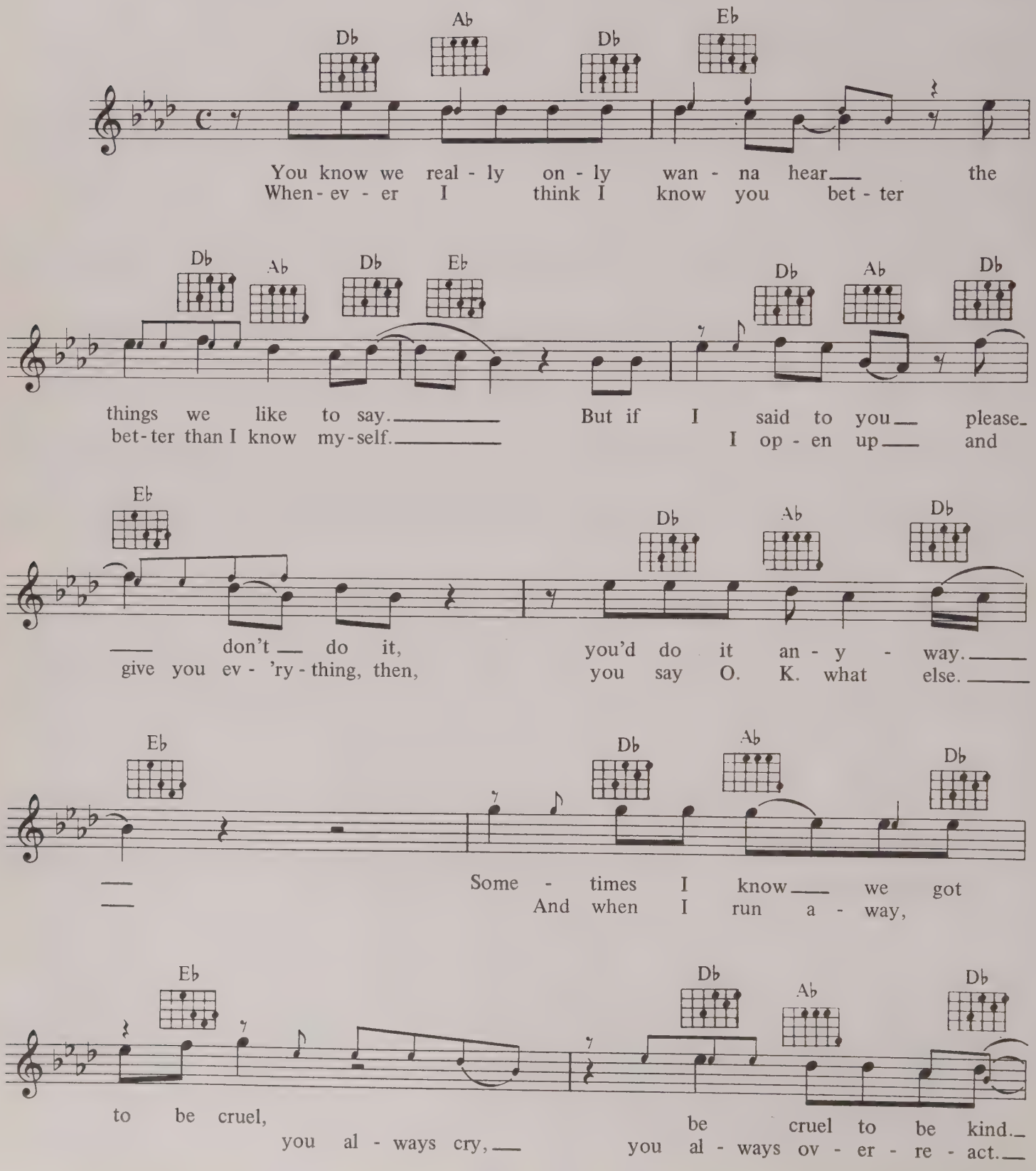
- ning an - y - where (1,3) She's all I need all of my life -
- er but I don't know how. (2) She makes me ner-vous and makes me scared -
(𝄋 Ah)

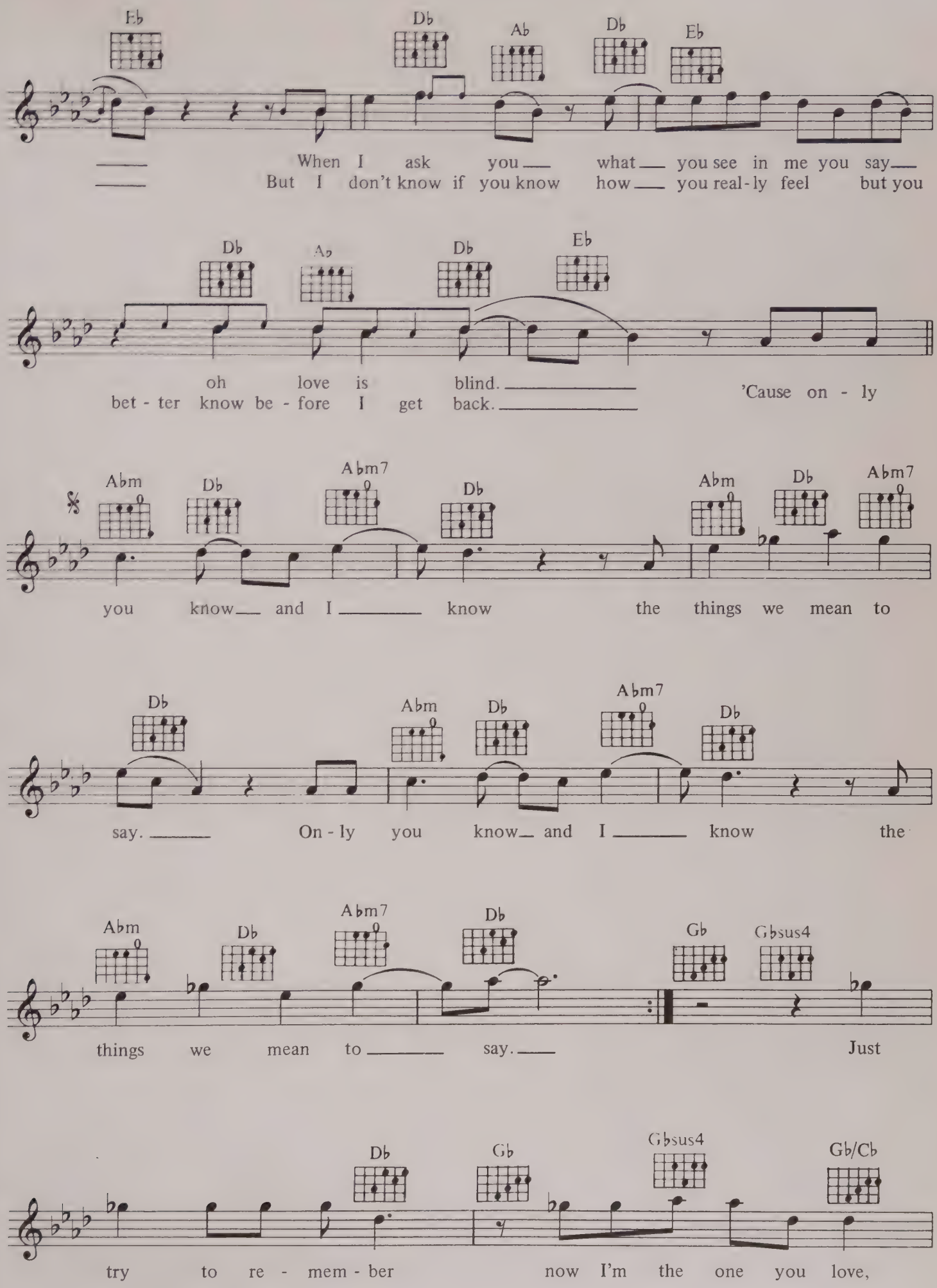

Am
G/A
F/A
C
Dm/C
Bb/C
I feel so good if I just say the word.
but I feel so good if I just say the word.
Sus-sus-sud-
- i-o
(I'll) just say the word oh
sus - sus - sud -
To Coda
1
2
- i - o
(Instrumental)
D.S. al Coda
CODA
I'll just say the word oh
sus - sus - sud -
- i - o.
I'll say the
(Instrumental)
Repeat ad lib. to Fade

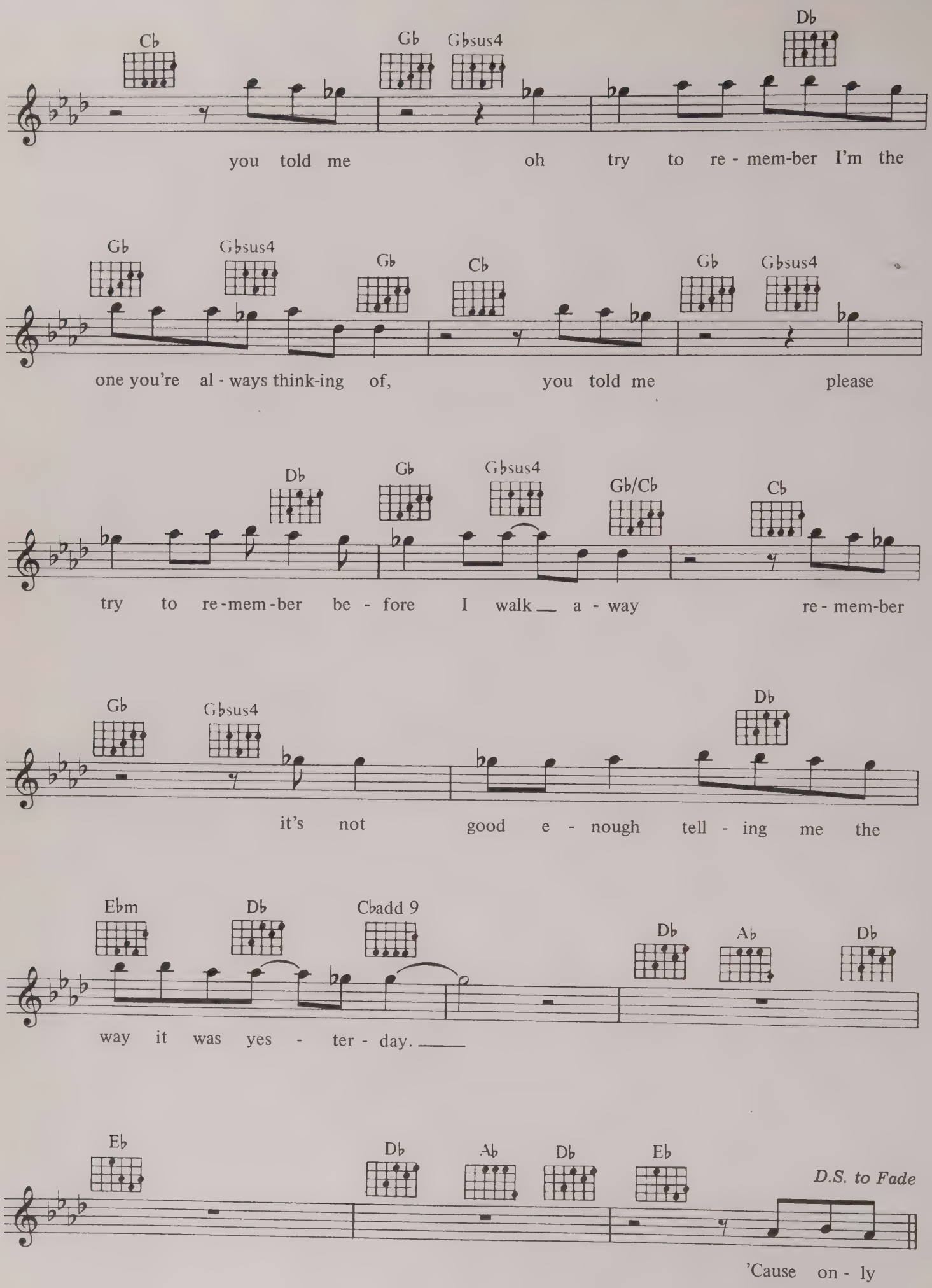
ONLY YOU KNOW AND I KNOW

WORDS & MUSIC BY PHIL COLLINS & DARYL STUERMER

COPYRIGHT 1984 PHILIP COLLINS LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

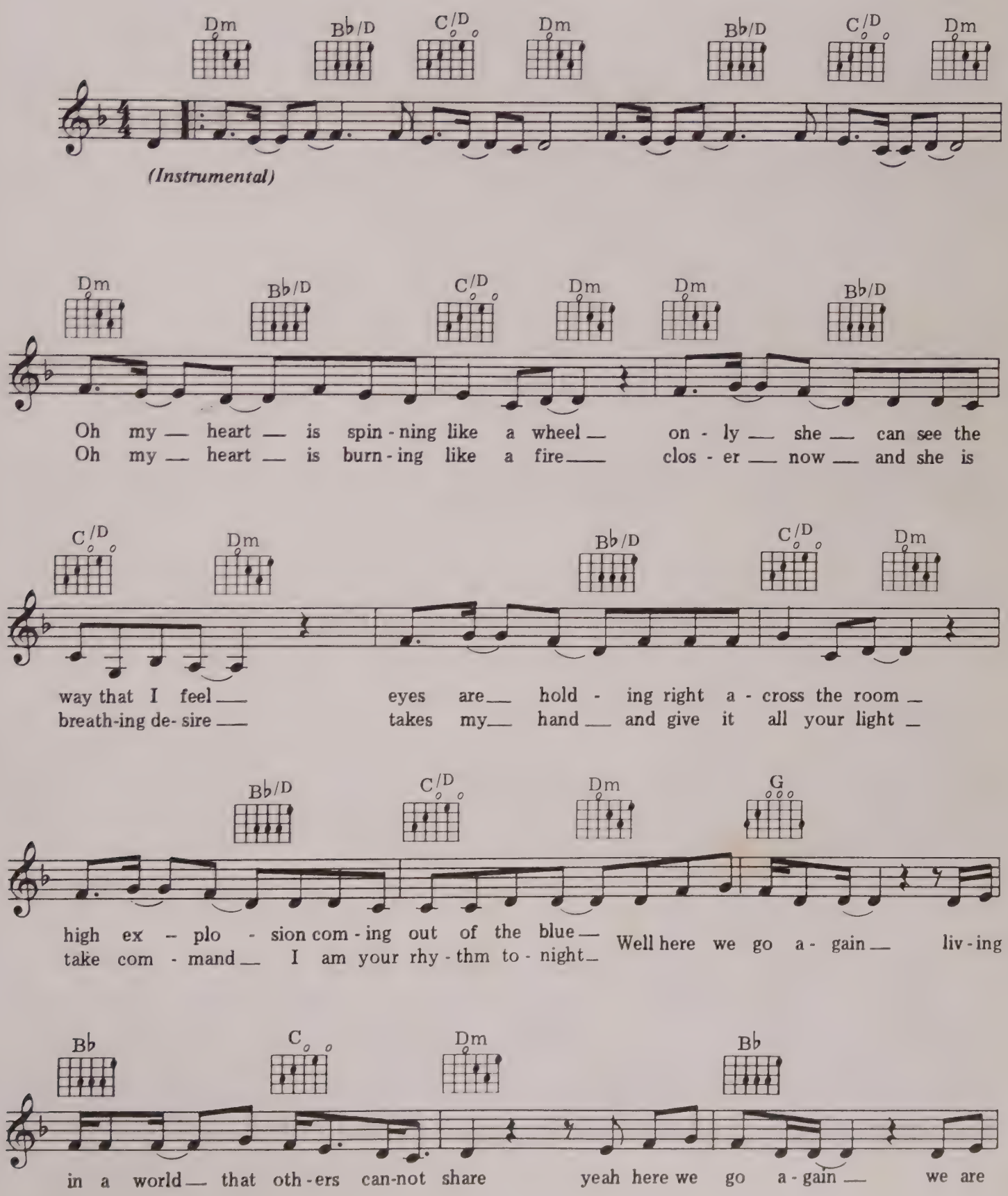


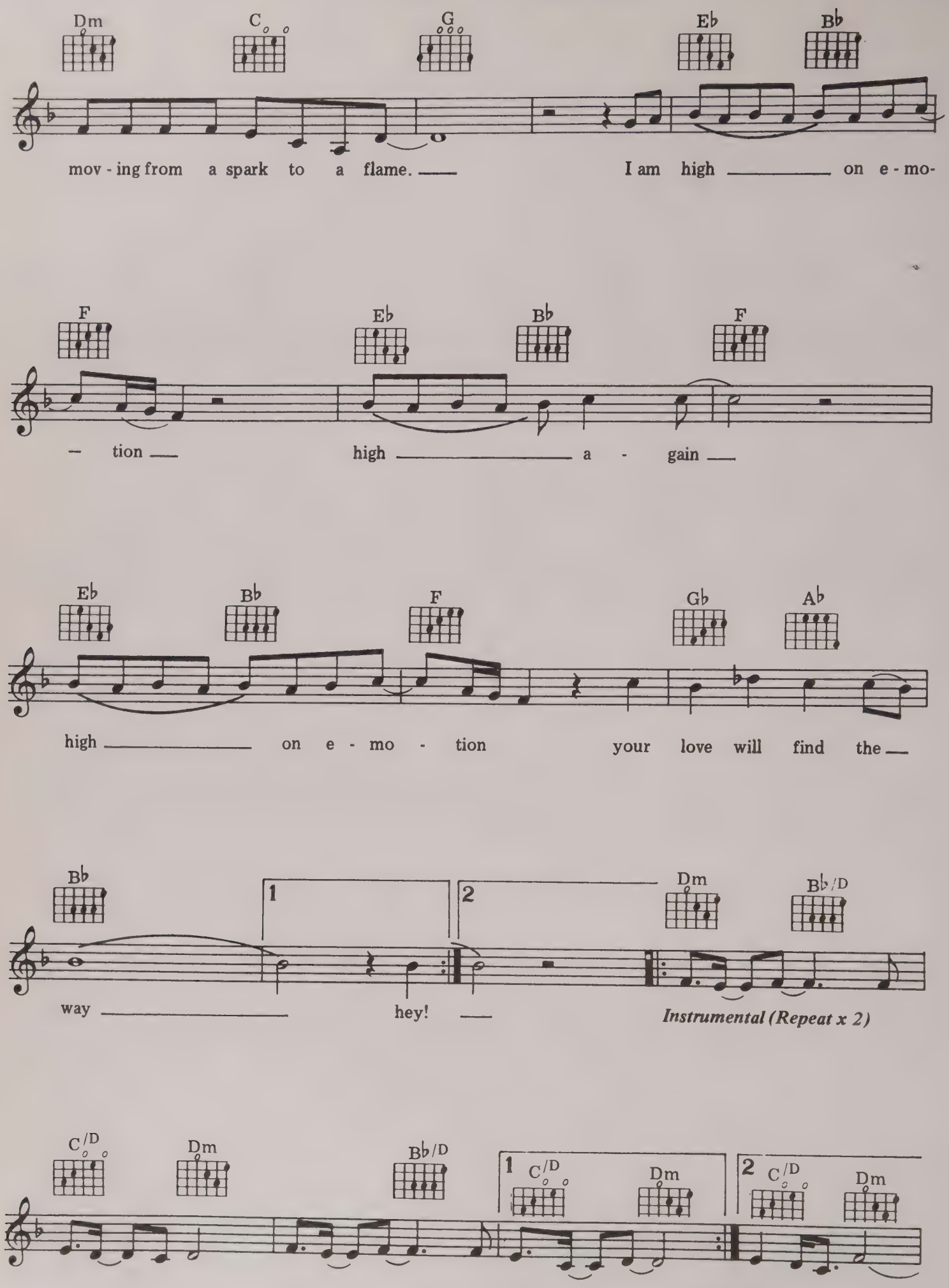

Eb Db Ab Db Eb
When I ask you what you see in me you say
But I don't know if you know how you real-ly feel but you
Db Ab Db Eb
oh love is blind.
bet - ter know be - fore I get back.
'Cause on - ly
Abm Db Abm7 Db Abm Db Abm7
you know and I know the things we mean to
Db Abm Db Abm7 Db
say. On - ly you know and I know the
Abm Db Abm7 Db Gb Gbsus4
things we mean to say. Just
Db Gb Gbsus4 Gb/Cb
try to re - mem - ber now I'm the one you love,

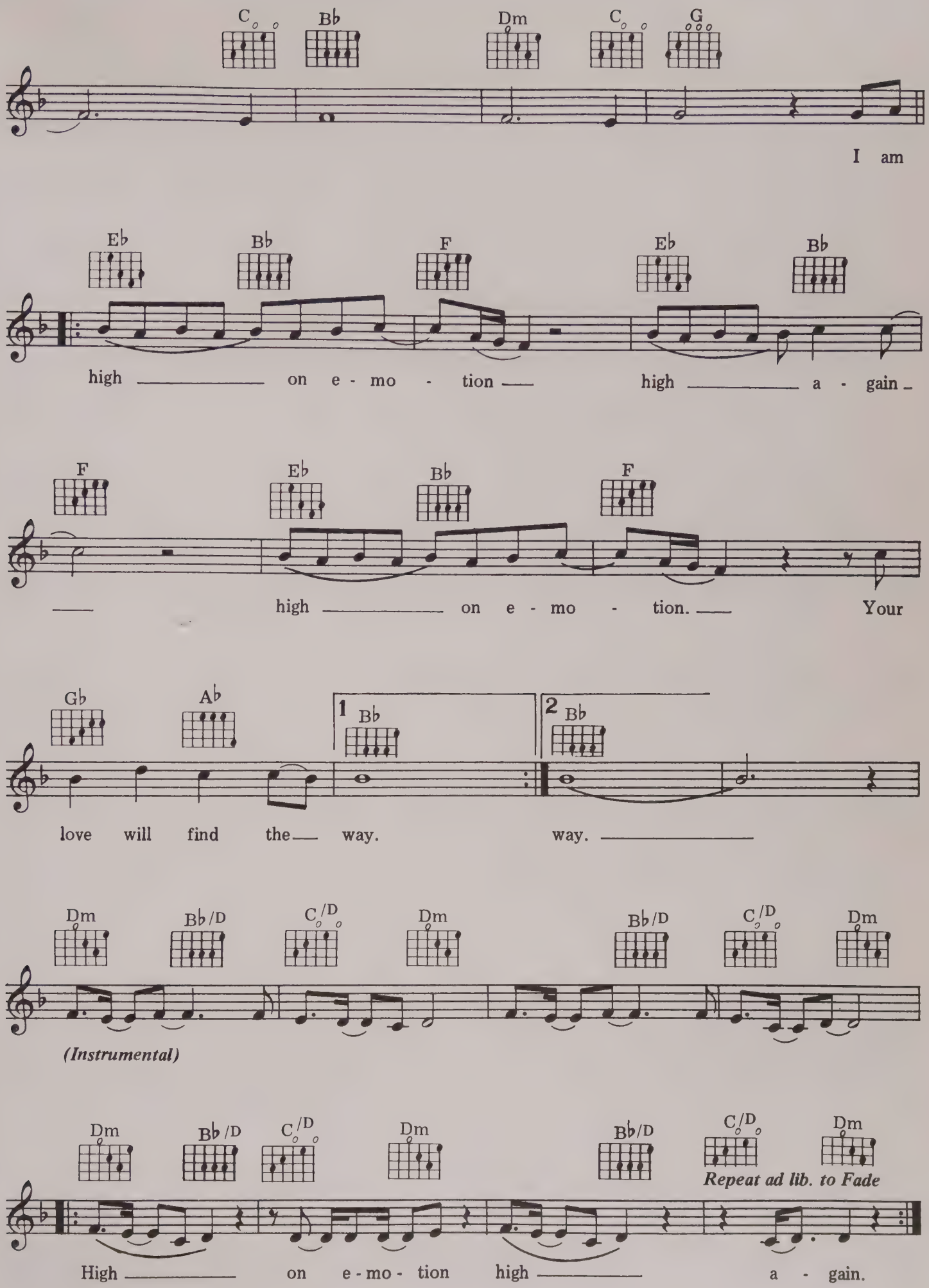

Cb
Gb
Gbsus4
Db
you told me oh try to re - mem-ber I'm the
Gb
Gbsus4
Gb
Cb
Gb
Gbsus4
one you're al - ways think-ing of, you told me please
Db
Gb
Gbsus4
Gb/Cb
Cb
try to re-mem-ber be - fore I walk a - way re - mem-ber
Gb
Gbsus4
Db
it's not good e - nough tell - ing me the
Ebm
Db
Cbadd 9
Db
Ab
Db
way it was yes - ter - day.
Eb
Db
Ab
Db
Eb
D.S. to Fade
'Cause on - ly

HIGH ON EMOTION

WORDS & MUSIC BY CHRIS DE BURGH



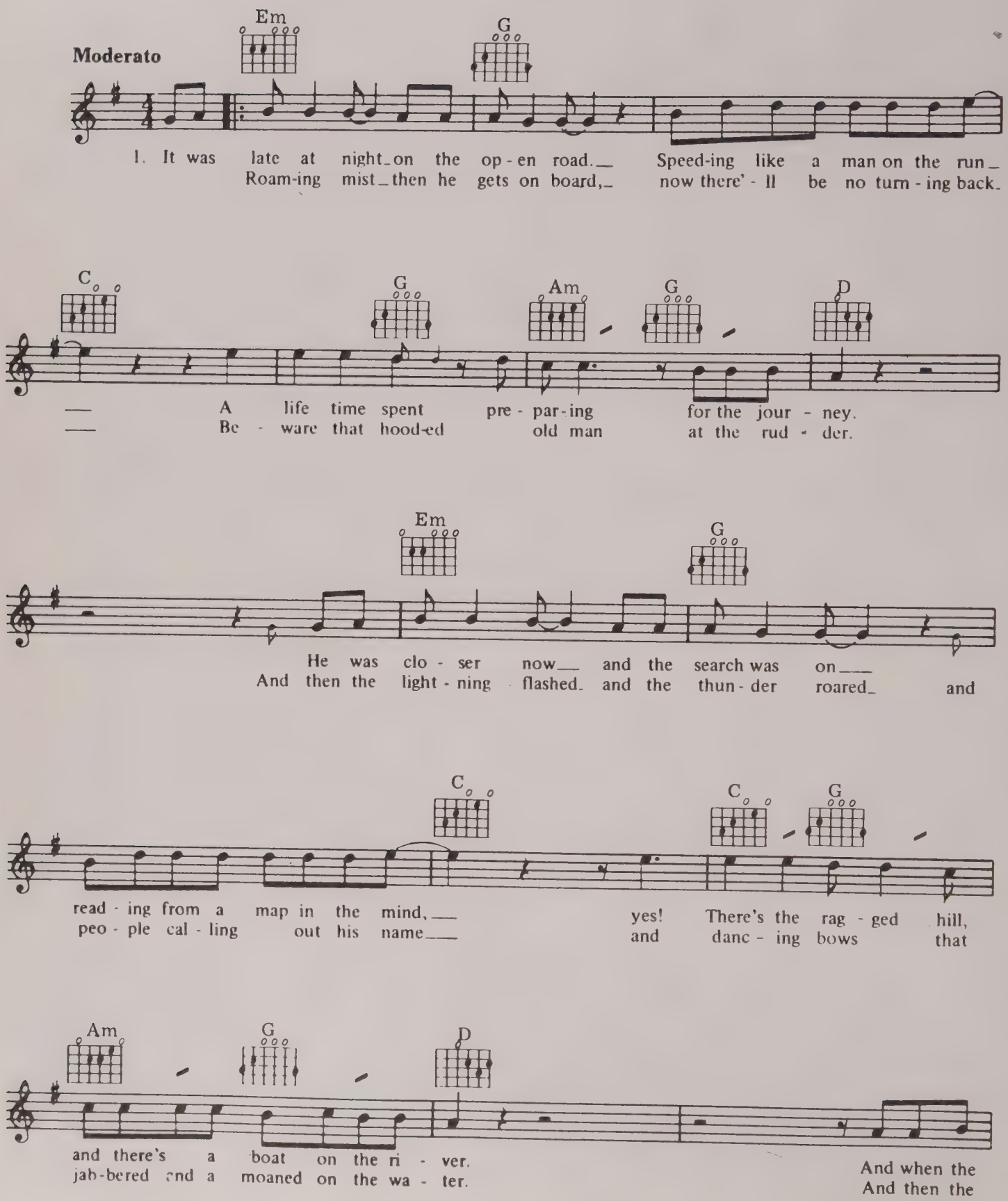

Dm C G E♭ B♭
mov - ing from a spark to a flame. I am high on e - mo-
F E♭ B♭ F
- tion high a - gain
E♭ B♭ F G♭ A♭
high on e - mo - tion your love will find the
B♭ 1 2 Dm B♭/D
way hey!
Instrumental (Repeat x 2)
C/D Dm B♭/D 1 C/D Dm 2 C/D Dm

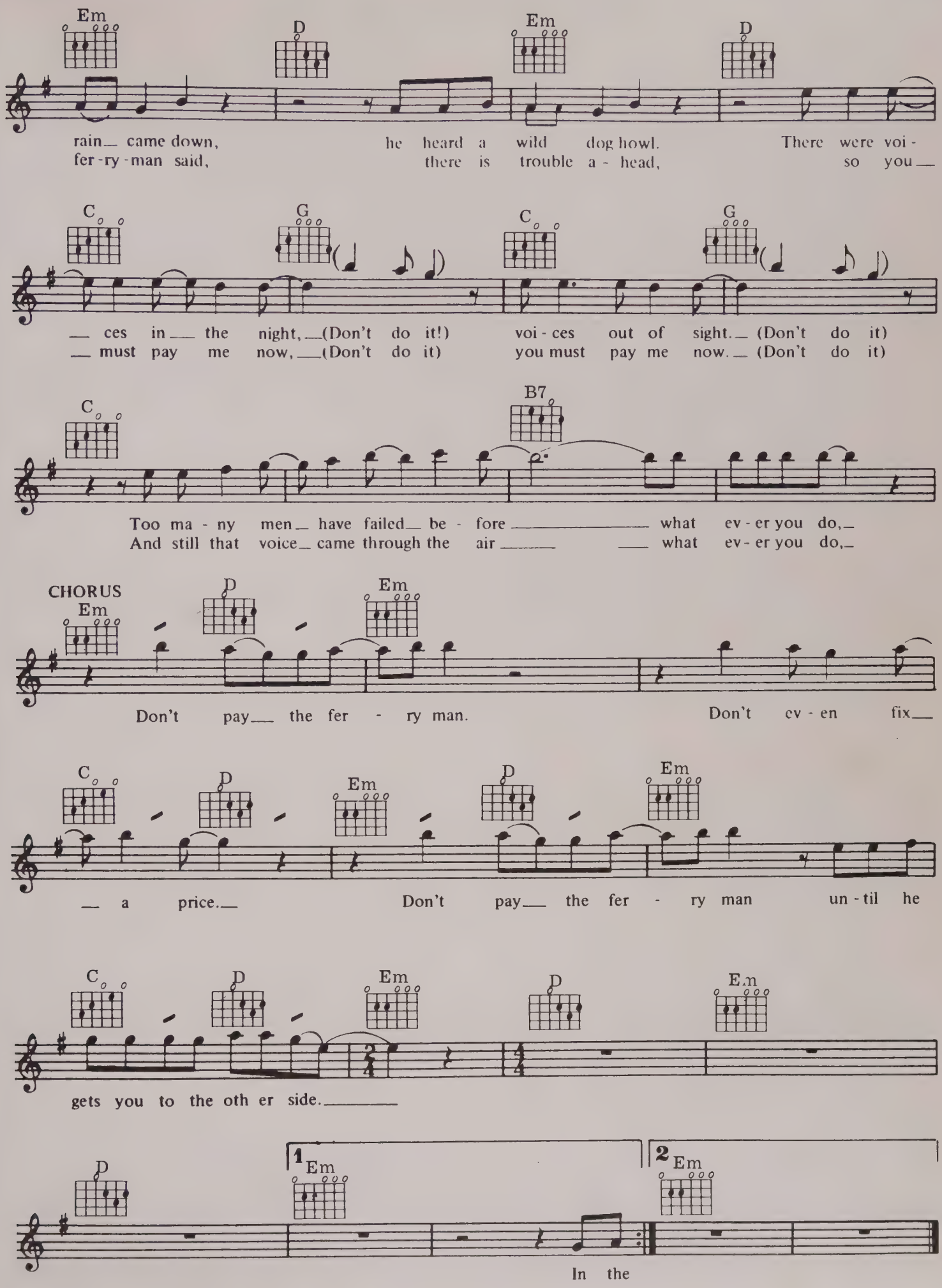

C Bb Dm C G
I am
Eb Bb F Eb Bb
high on e - mo - tion high a - gain
F Eb Bb F
high on e - mo - tion. Your
Gb Ab 1 Bb 2 Bb
love will find the way. way.
Dm Bb/D C/D Dm Bb/D C/D Dm
(Instrumental)
Dm Bb/D C/D Dm Bb/D C/D Dm
Repeat ad lib. to Fade
High on e-mo- tion high a - gain.

DON'T PAY THE FERRYMAN

WORDS & MUSIC BY CHRIS DE BURGH

© COPYRIGHT 1982 RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

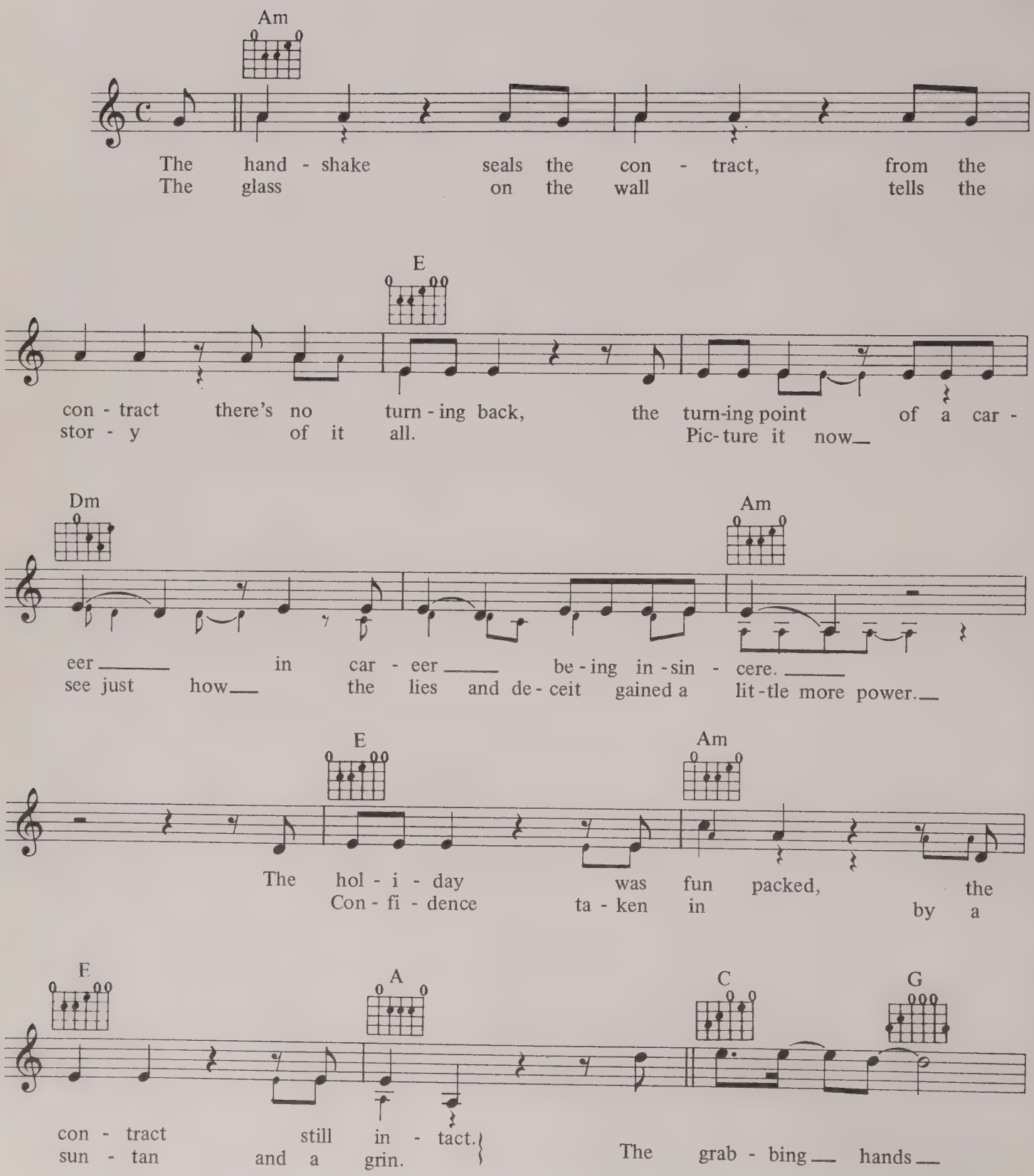


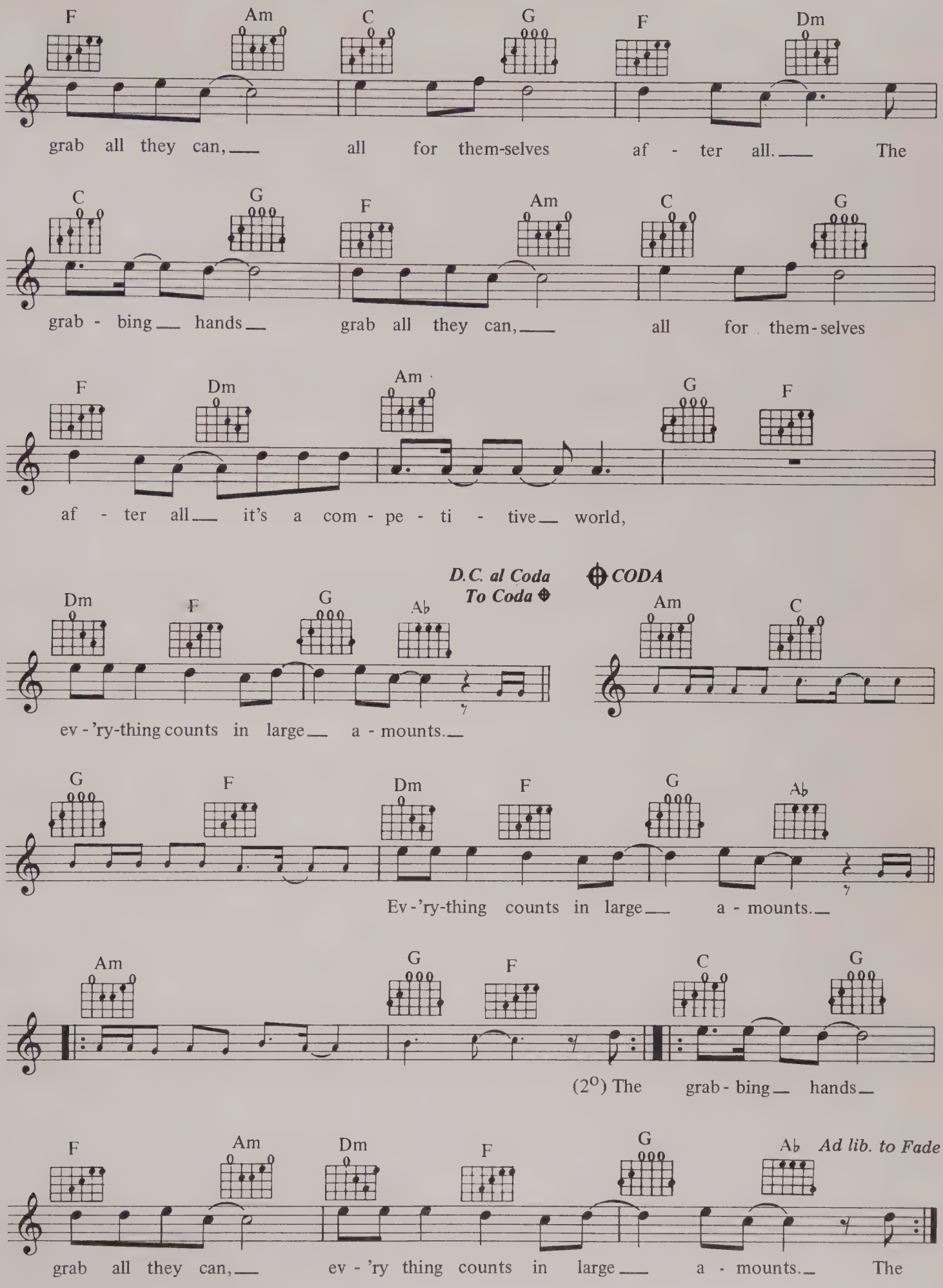

Em D Em D
rain_ came down, he heard a wild dog howl. There were voi -
fer - ry - man said, there is trouble a - head, so you_
C G C G
_ ces in_ the night,_(Don't do it!) voi - ces out of sight._ (Don't do it)
_ must pay me now,_(Don't do it) you must pay me now._ (Don't do it)
C B7
Too ma - ny men_ have failed_ be - fore _____ what ev - er you do,_
And still that voice_ came through the air _____ _____ what ev - er you do,_
CHORUS
Em D Em
Don't pay_ the fer - ry man. Don't ev - en fix_
C D Em D Em
_ a price._ Don't pay_ the fer - ry man un - til he
C D Em D Em
gets you to the oth er side._____
D 1 Em 2 Em
In the

EVERYTHING COUNTS

WORDS & MUSIC BY MARTIN L. GORE

© COPYRIGHT 1983 SONET RECORDS & PUBLISHING LIMITED, 121 LEDBURY ROAD, LONDON W11.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

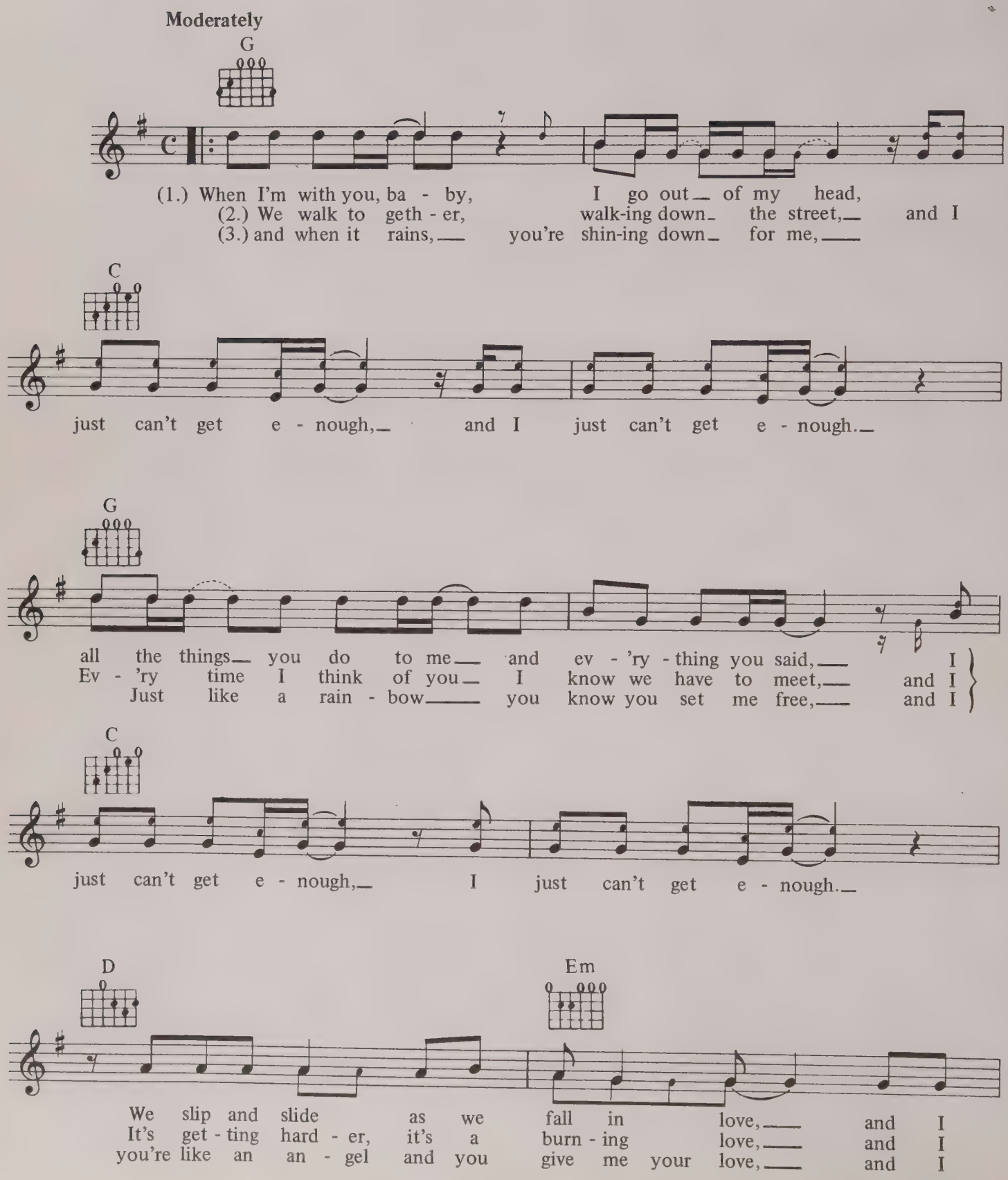


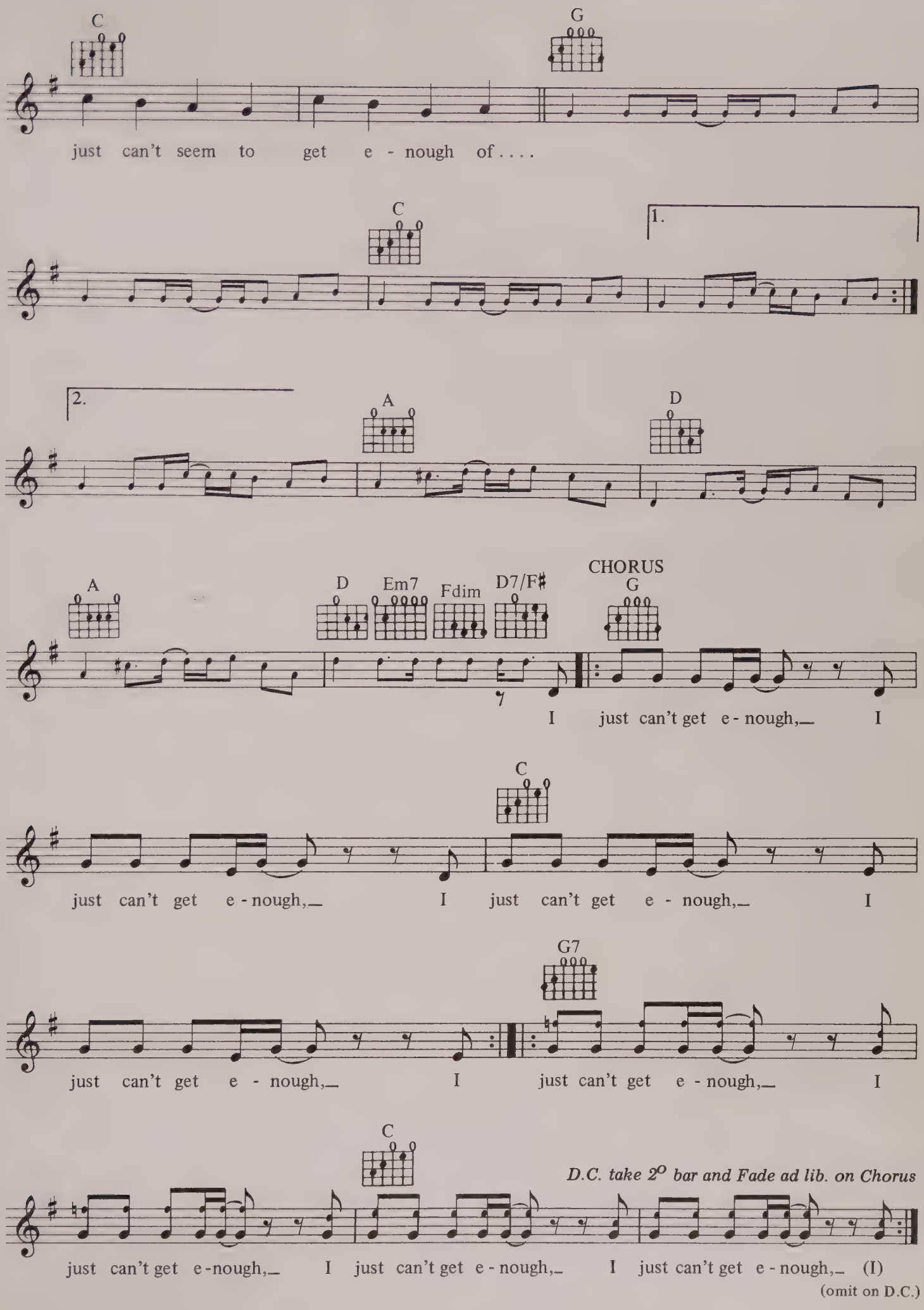

F Am C G F Dm
grab all they can, all for them-selves af - ter all. The
C G F Am C G
grab - bing hands grab all they can, all for them-selves
F Dm Am G F
af - ter all it's a com - pe - ti - tive world,
D.C. al Coda
To Coda
CODA
Dm F G Ab Am C
ev - 'ry-thing counts in large a - mounts.
G F Dm F G Ab
Ev - 'ry-thing counts in large a - mounts.
Am G F C G
(2°) The grab - bing hands
F Am Dm F G Ab
Ad lib. to Fade
grab all they can, ev - 'ry thing counts in large a - mounts. The

JUST CAN'T GET ENOUGH

WORDS & MUSIC BY VINCENT CLARKE

© COPYRIGHT 1981 SONET RECORDS & PUBLISHING LIMITED, 121 LEDBURY ROAD, LONDON W11 FOR THE WORLD
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

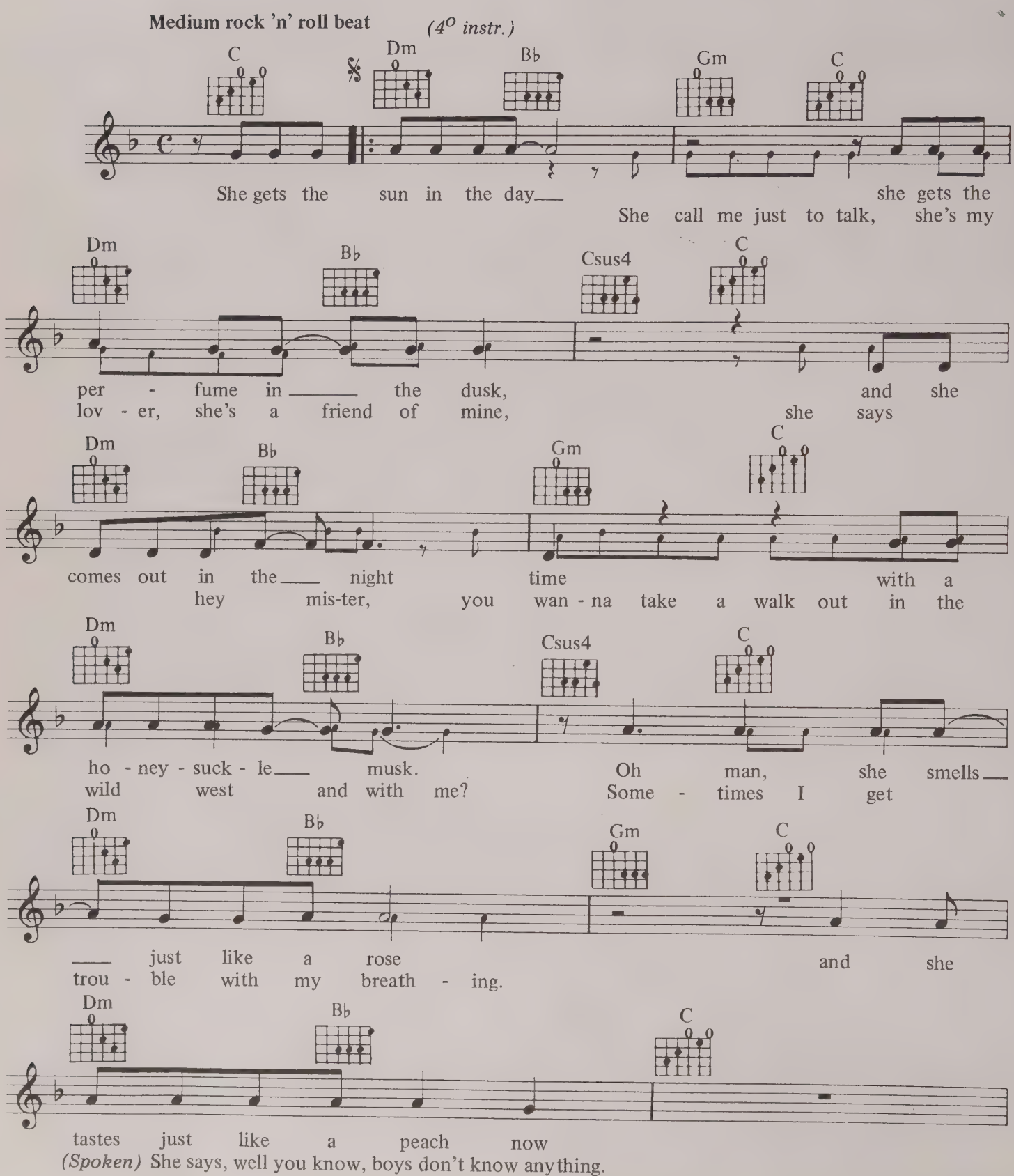


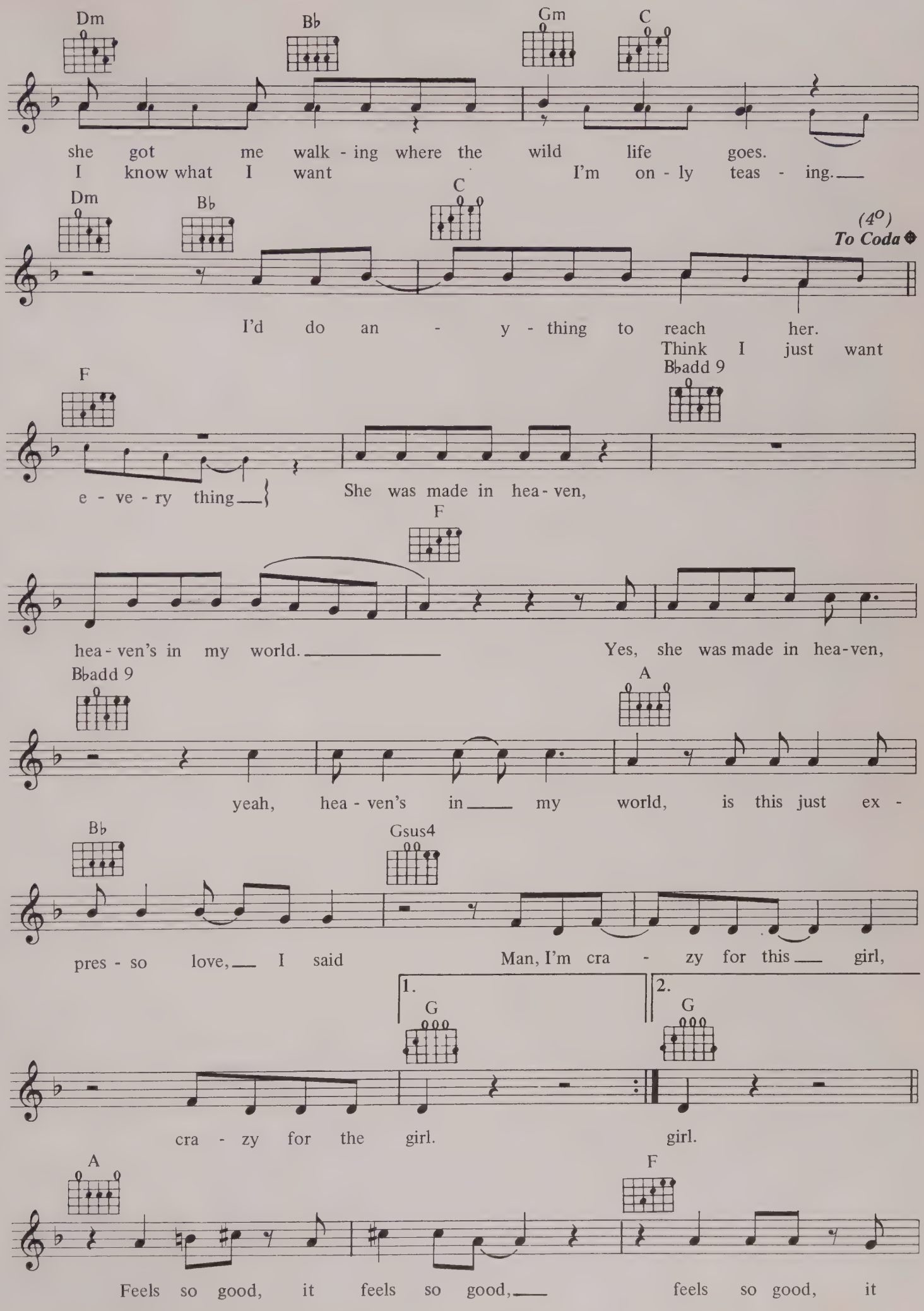

C
G
just can't seem to get e - nough of . . . .
C
1.
2.
A
D
A
D
Em7
Fdim
D7/F♯
CHORUS
G
I just can't get e - nough,_ I
C
just can't get e - nough,_ I just can't get e - nough,_ I
G7
just can't get e - nough,_ I just can't get e - nough,_ I
C
D.C. take 2º bar and Fade ad lib. on Chorus
just can't get e-nough,_ I just can't get e - nough,_ I just can't get e - nough,_ (I)
(omit on D.C.)

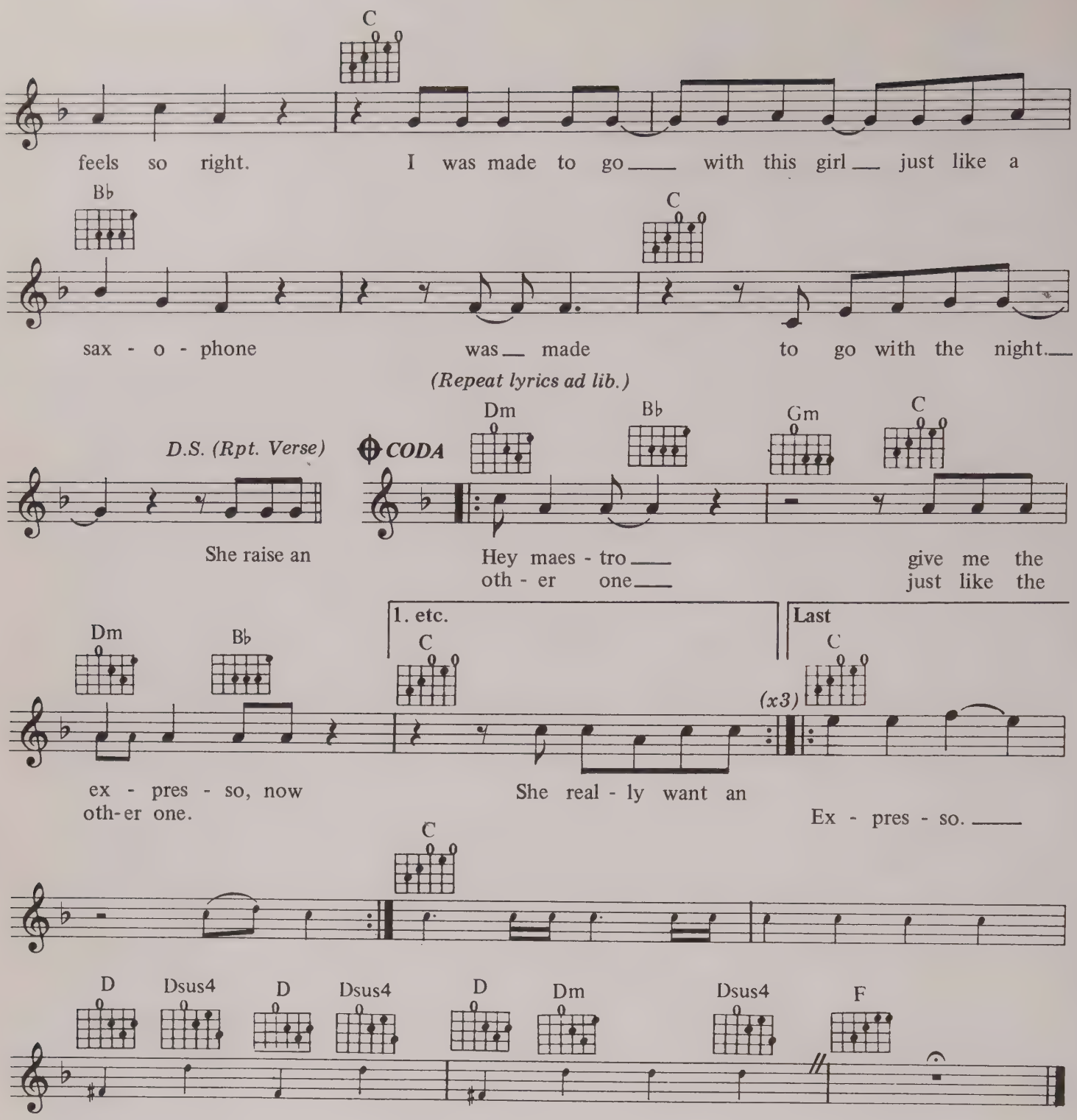
EXPRESSO LOVE

WORDS & MUSIC BY MARK KNOPFLER

© COPYRIGHT 1980 CHARISCOURT LIMITED. ALL RIGHTS ADMINISTERED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




Dm
B♭
Gm
C
she got me walk - ing where the wild life goes.
I know what I want I'm on - ly teas - ing.
Dm
B♭
C
(4°)
To Coda
I'd do an - y - thing to reach her.
Think I just want
F
B♭add 9
e - ve - ry thing
She was made in hea - ven,
F
hea - ven's in my world.
Yes, she was made in hea - ven,
B♭add 9
A
yeah, hea - ven's in my world, is this just ex -
B♭
Gsus4
pres - so love, I said Man, I'm cra - zy for this girl,
1.
2.
G
G
cra - zy for the girl. girl.
A
F
Feels so good, it feels so good, feels so good, it



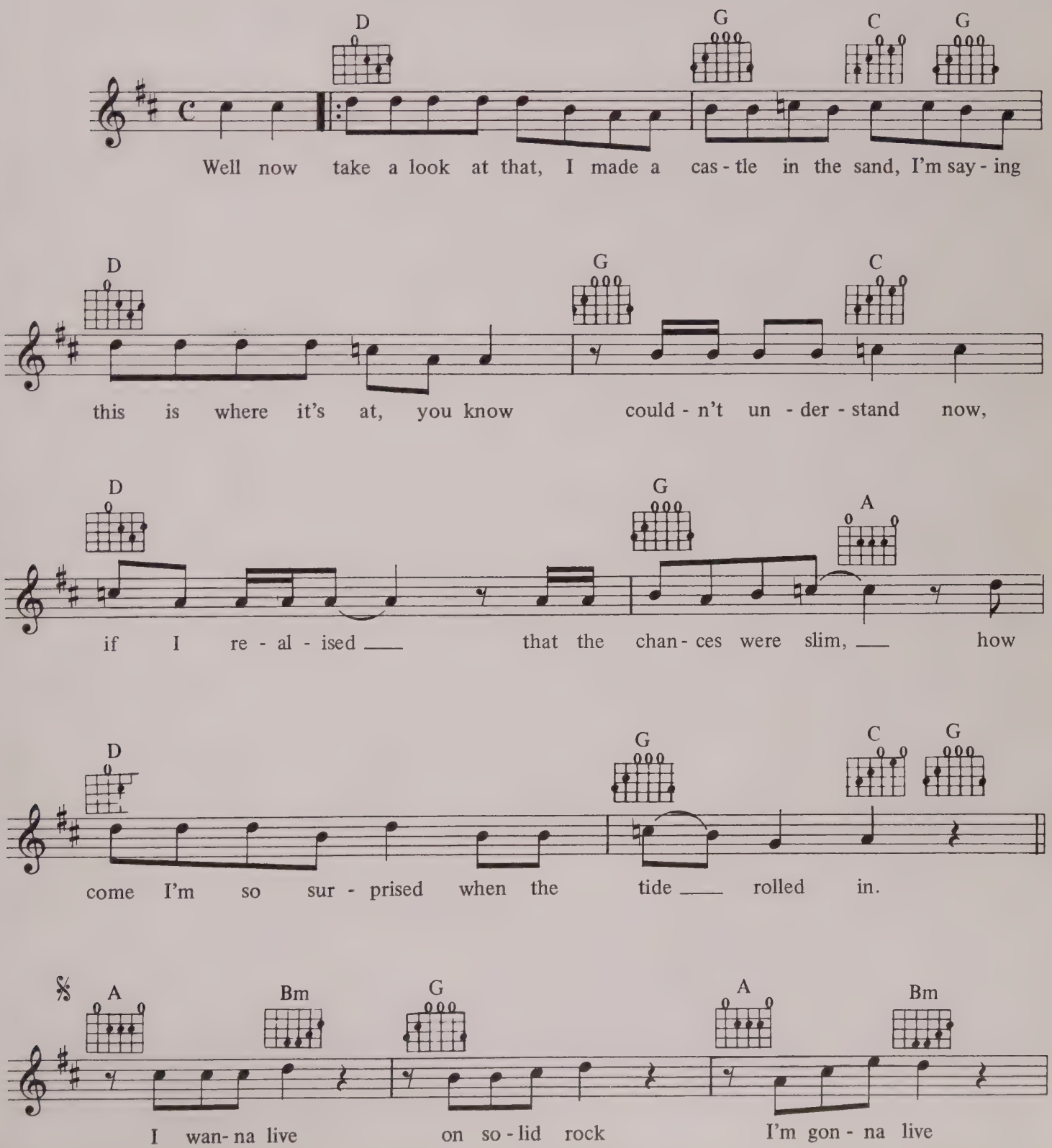
VERSE 3:
She raise an eyebrow
When she put her hand on my hip
And I close one eye now
Sweat on her lip.
And I surrender to the fever
Then I surrender to the will of the night
'Cause when she loves me so tender
I gotta believe,
Your talk about love
Expresso love, that's alright.

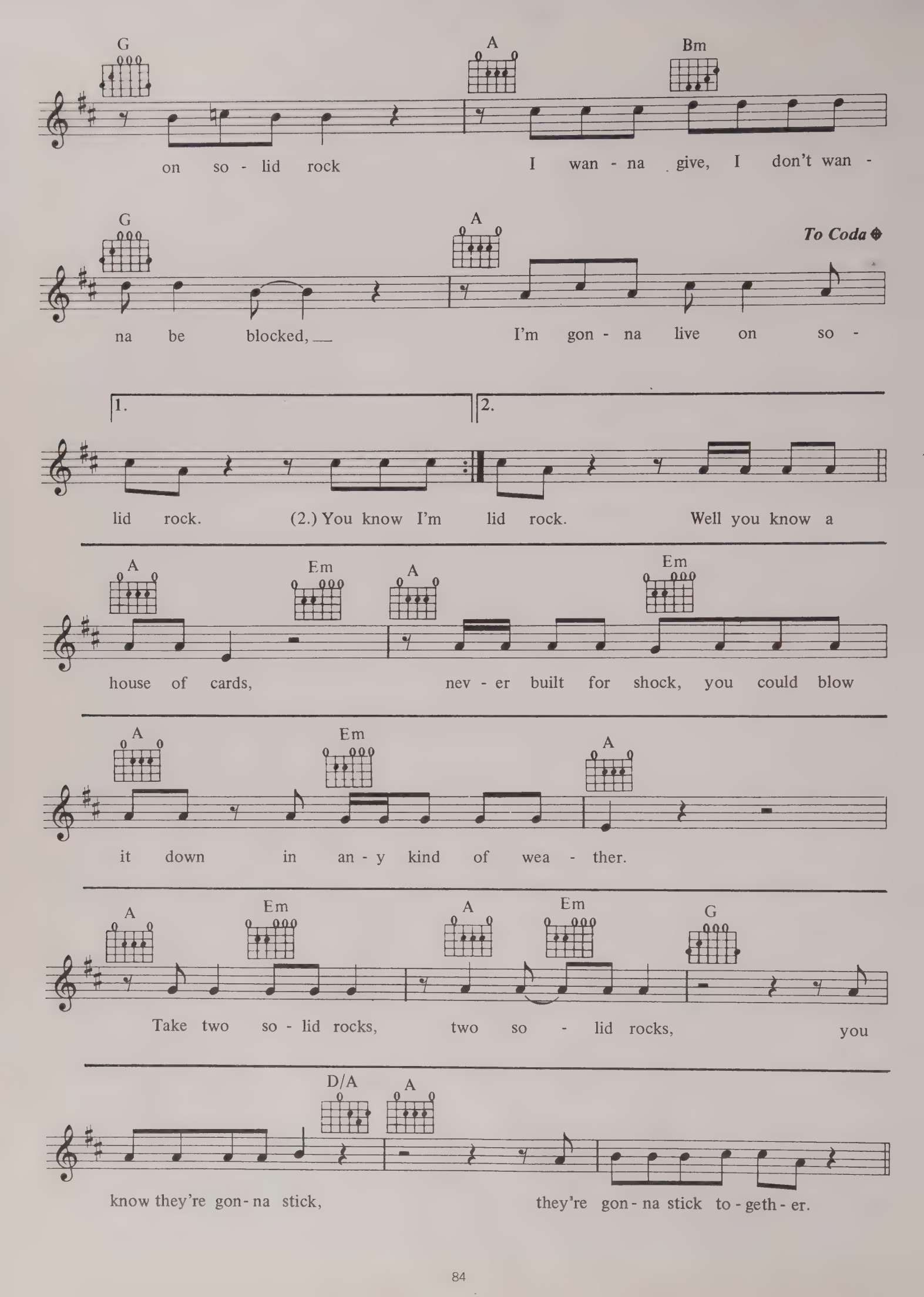
VERSE 4:
(8 bars instrumental)
No I don't want no sugar in it,
No thank you, very very much.
Because I'm all wired up on it,
All fixed up
It's that expresso touch.

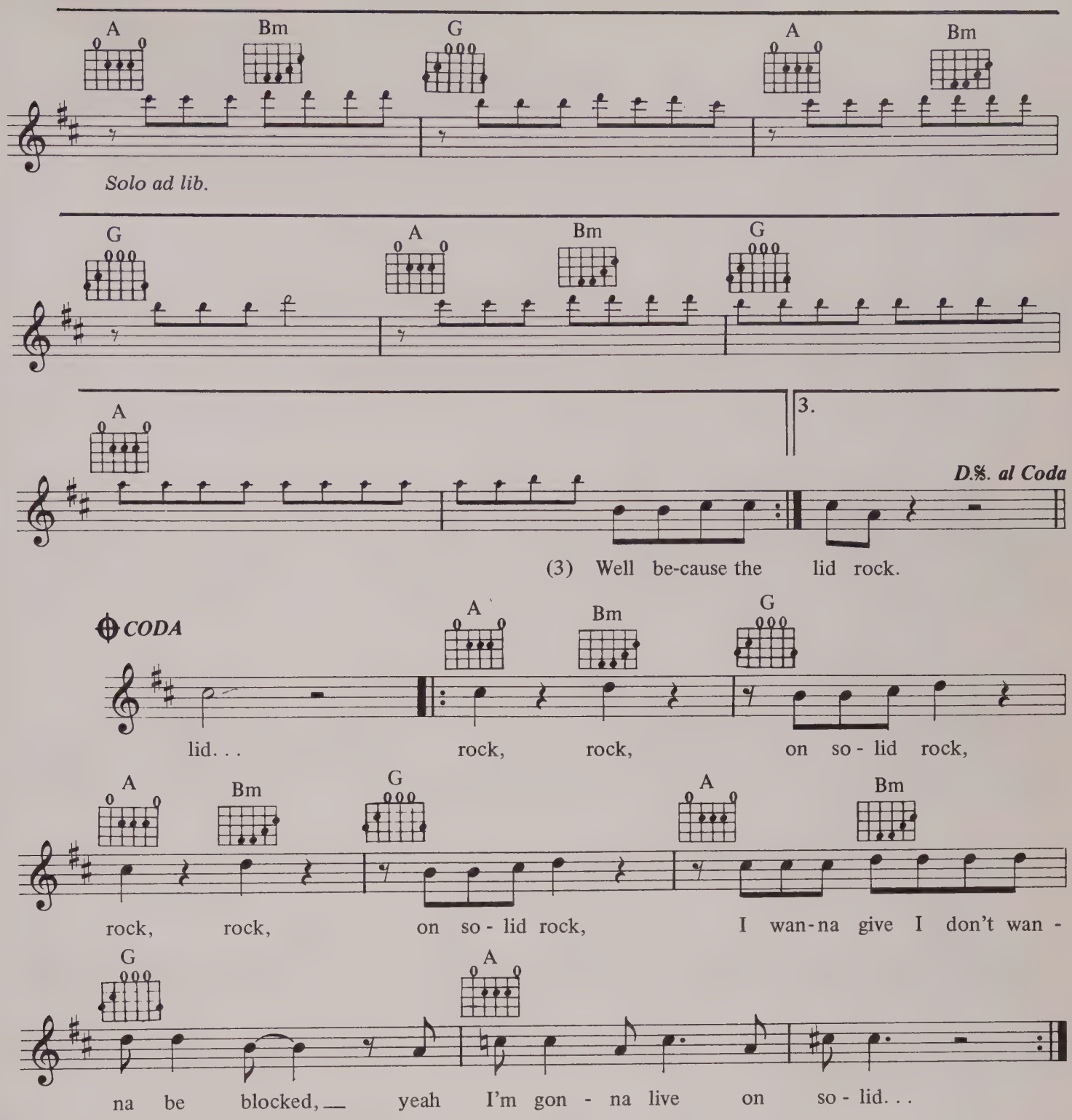
SOLID ROCK

WORDS & MUSIC BY MARK KNOPFLER

© COPYRIGHT 1979 CHARISCOURT LIMITED. ALL RIGHTS ADMINISTERED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED




G
A
Bm
on so - lid rock
I wan - na give, I don't wan -
G
A
To Coda
na be blocked,
I'm gon - na live on so -
1.
2.
lid rock.
(2.) You know I'm lid rock.
Well you know a
A
Em
A
Em
house of cards,
nev - er built for shock, you could blow
A
Em
A
it down in an - y kind of wea - ther.
A
Em
A
Em
G
Take two so - lid rocks,
two so - lid rocks,
you
D/A
A
know they're gon - na stick,
they're gon - na stick to - geth - er.



VERSE 2:
You know I'm sick of potential
I'm sick of vanity now
I'm sticking to essential reality now
I don't know what's worse
Trying to make a silk purse
Living an illusion, living in confusion.

VERSE 3:
Well because the heart that you break
That's the one that you rely on
The bed that you make
That's the one you gotta lie on
When you point your finger 'cause your plan fell through
You got three more fingers pointing back at you.

MONEY FOR NOTHING

WORDS & MUSIC BY MARK KNOPFLER & STING

© COPYRIGHT 1985 CHARISCOURT LIMITED/RONDOR MUSIC (LONDON) LIMITED/ VIRGIN MUSIC (PUBLISHERS) LIMITED, LONDON.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Medium rock ♩ = 138

Gm7 C Gm7

Bb C Gm7

F Gm7 Gm7 C

1. Look at them yo-yo's that's the way to do it
5.(𝄋) I shoulda learned to play the gui-tar
7.(𝄋𝄋) Look at them yo-yo's that's the way to do it

Gm7 Bb C Gm7

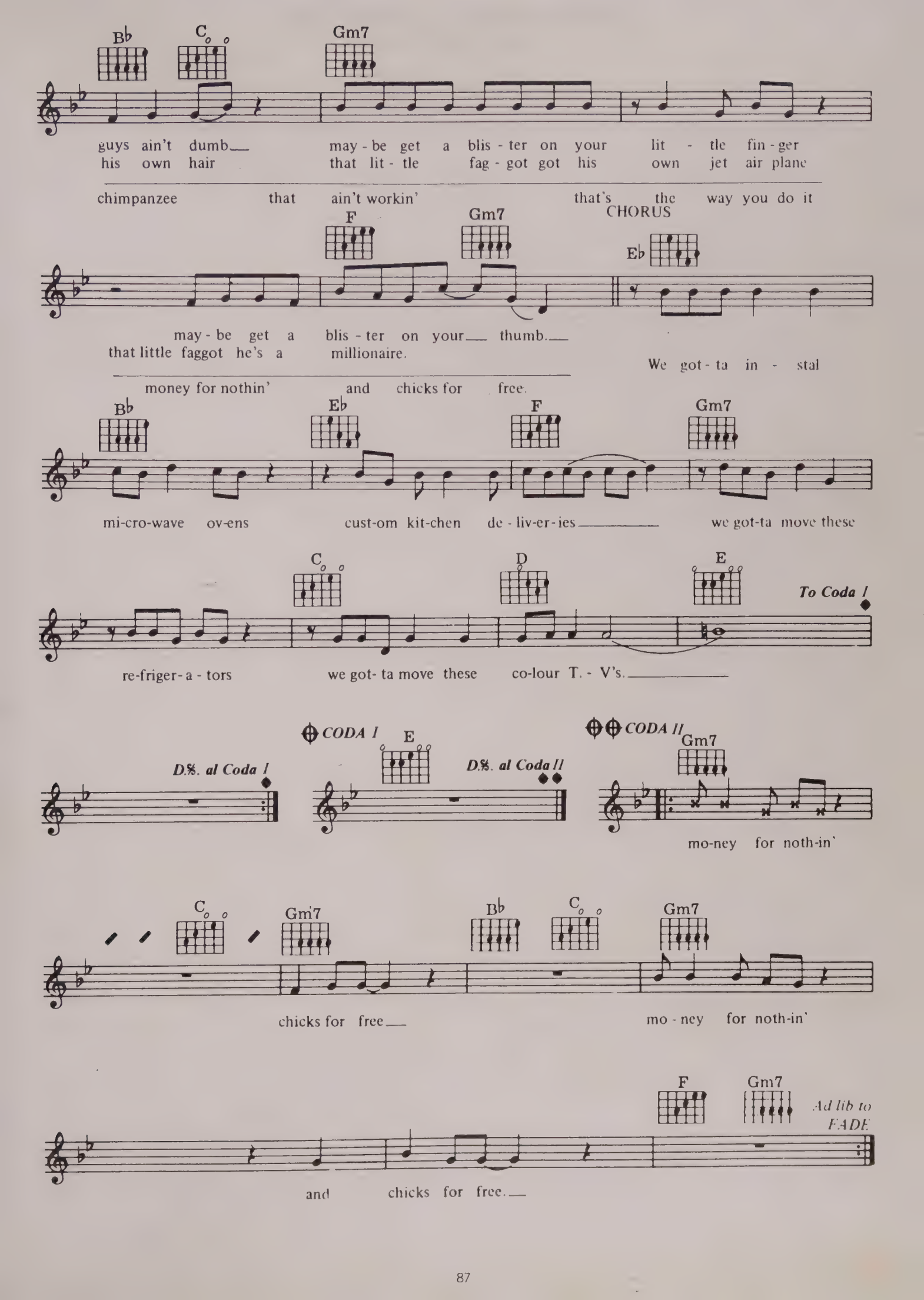
I play the gui-tar on the M. T. V. that ain't work-in' that's
shoulda learned to play them drums look at that she got it
play the gui-tar on the M. T. V. that ain't work-in' that's

F Gm7 *To Coda II*

the way to do it mon-ey for noth-in' and chicks for free.
stickin' in the camera man we could have some fun.
the way you do it money for noth-in' and chicks for free.

Gm7 C Gm7

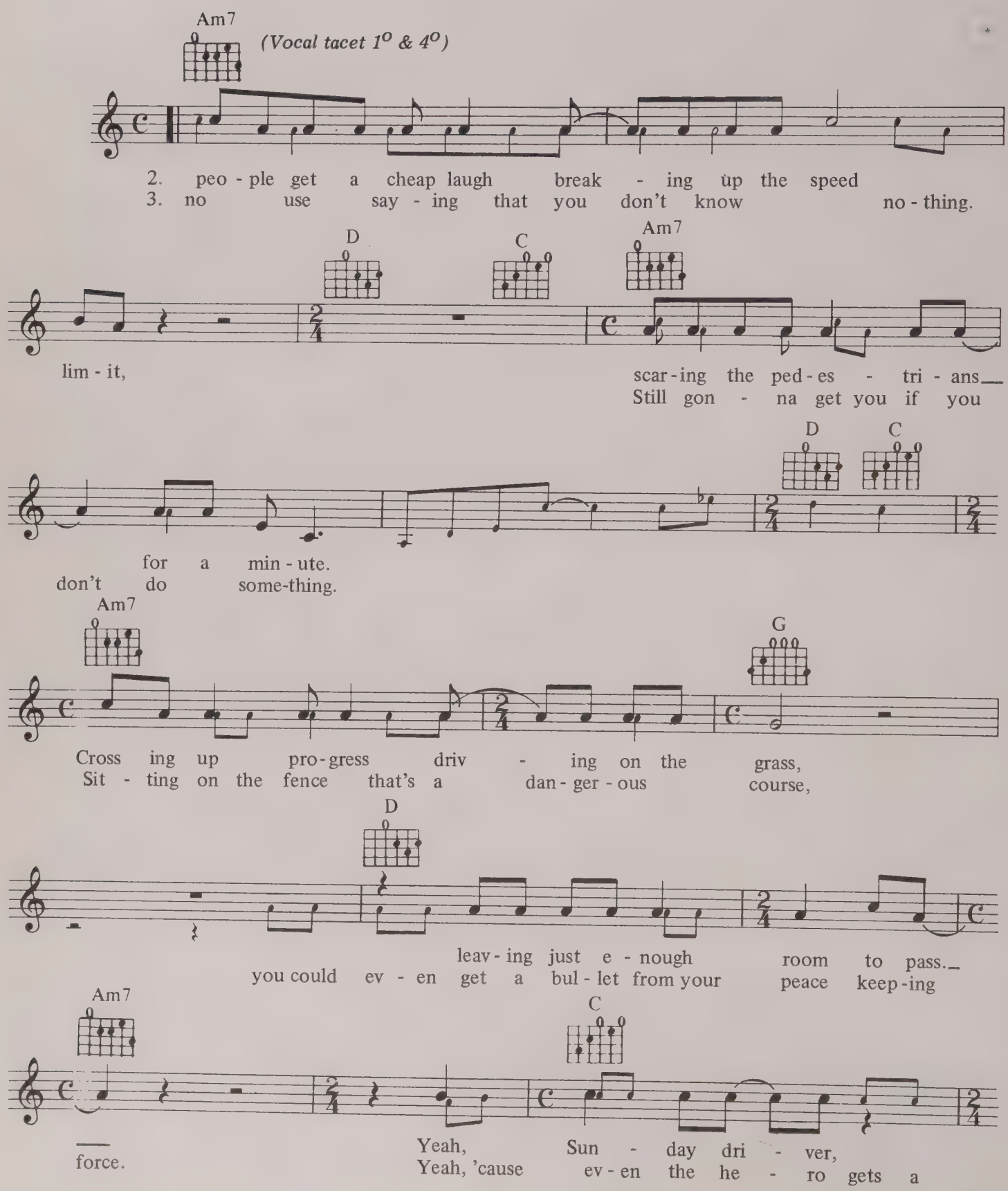
2. That ain't work-in' that's the way you do it lem-me tell ya them
3. See that little faggot with the ear-ring and the make up yeah buddy that's
4. *INSTR. to Chorus*
6.(𝄋) And he's up there he's making Hawaiian noises bangin' on the bongos like a

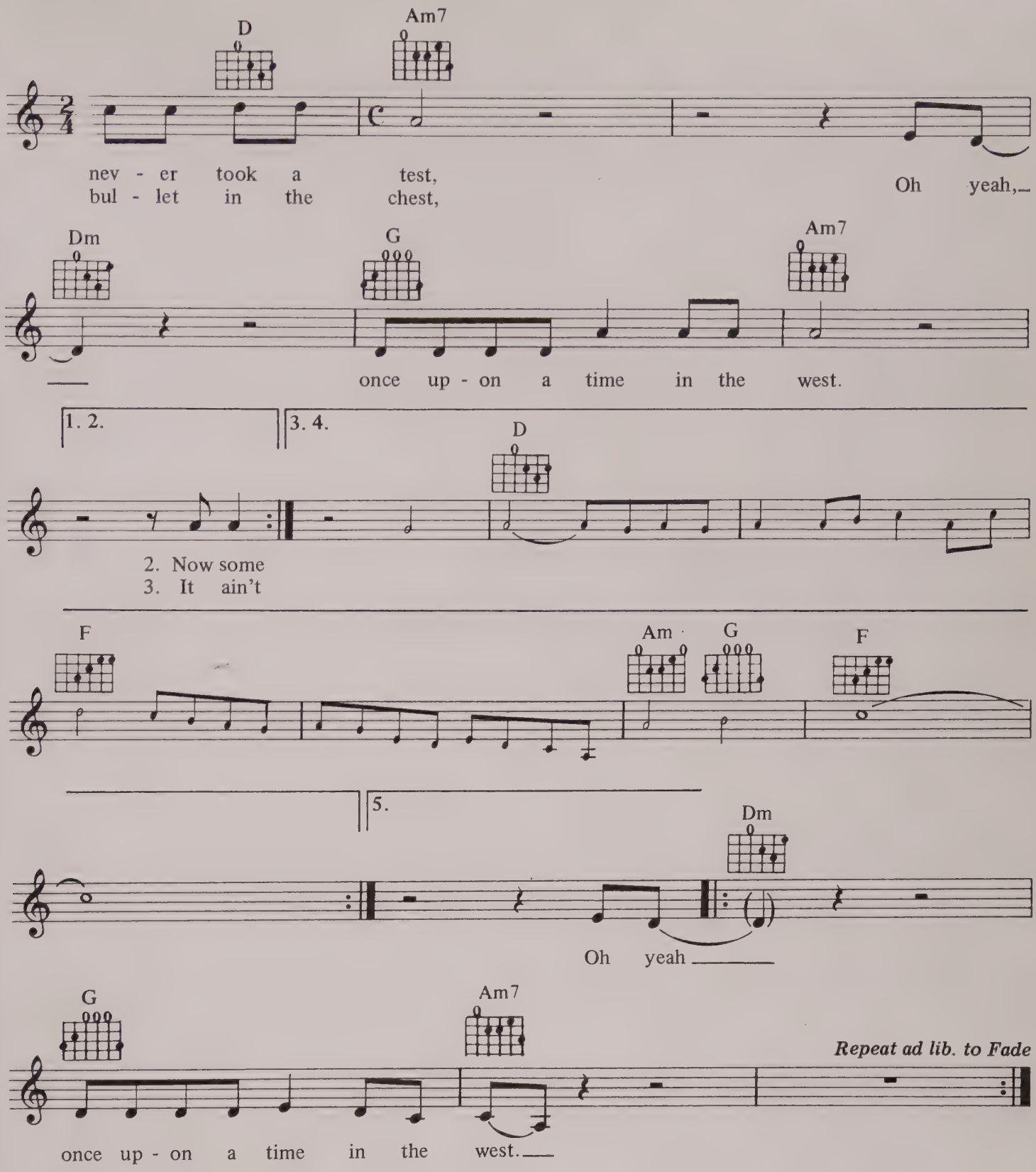

Bb
C
Gm7
guys ain't dumb
may - be get a blis - ter on your lit - tle fin - ger
his own hair
that lit - tle fag - got got his own jet air plane
chimpanzee that ain't workin'
that's the way you do it
CHORUS
F
Gm7
Eb
may - be get a blis - ter on your thumb.
that little faggot he's a millionaire.
We got - ta in - stal
money for nothin' and chicks for free.
Bb
Eb
F
Gm7
mi-cro-wave ov-ens
cust-om kit-chen de - liv-er - ies
we got-ta move these
C
D
E
To Coda I
re-friger - a - tors
we got- ta move these co-lour T. - V's.
D.S. al Coda I
CODA I
E
D.S. al Coda II
CODA II
Gm7
mo-ney for noth-in'
C
Gm7
Bb
C
Gm7
chicks for free
mo - ney for noth-in'
F
Gm7
Ad lib to FADE
and chicks for free.

ONCE UPON A TIME IN THE WEST

WORDS & MUSIC BY MARK KNOPFLER

© COPYRIGHT 1979 CHARISCOURT LIMITED. ALL RIGHTS ADMINISTERED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON W6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



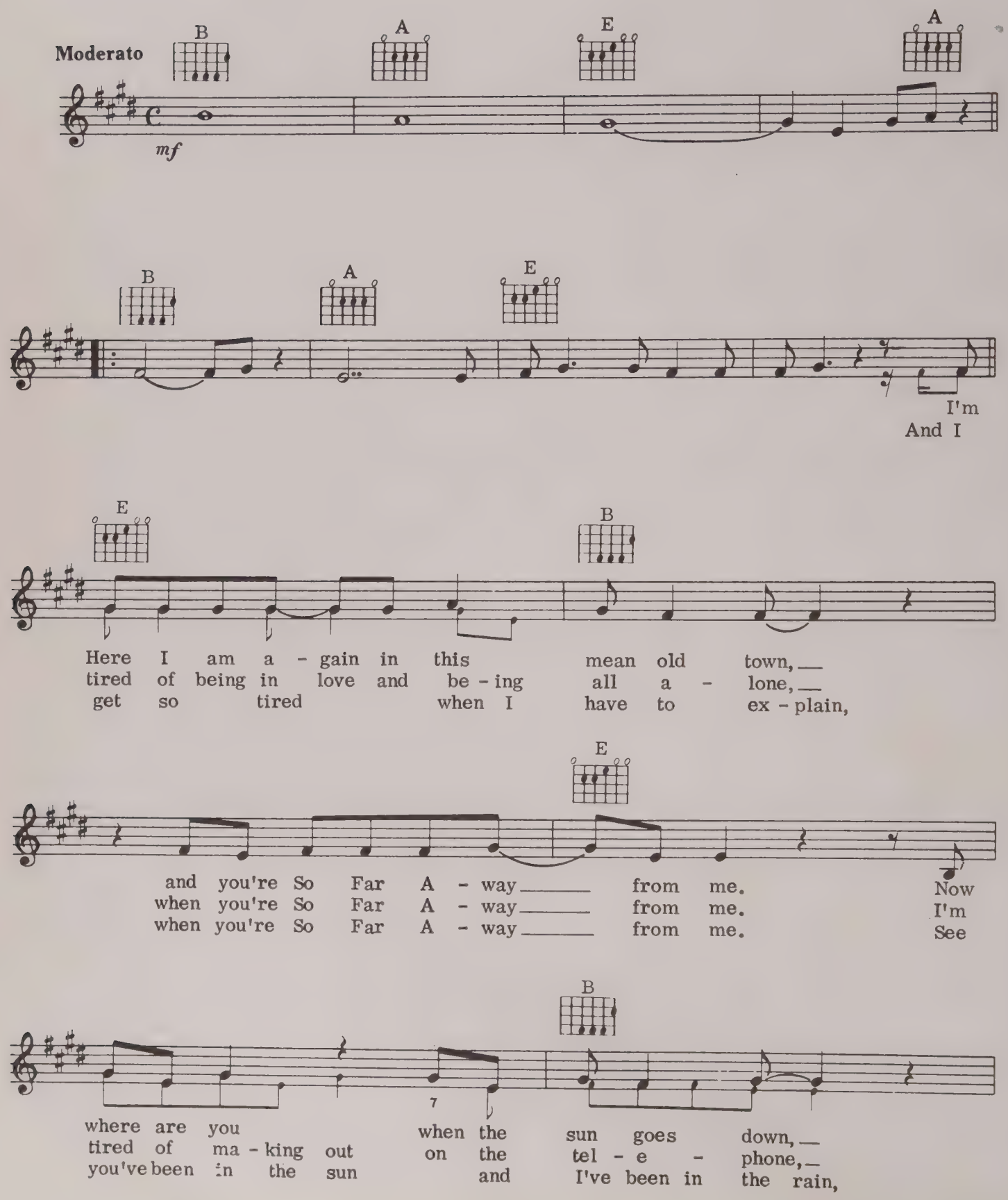


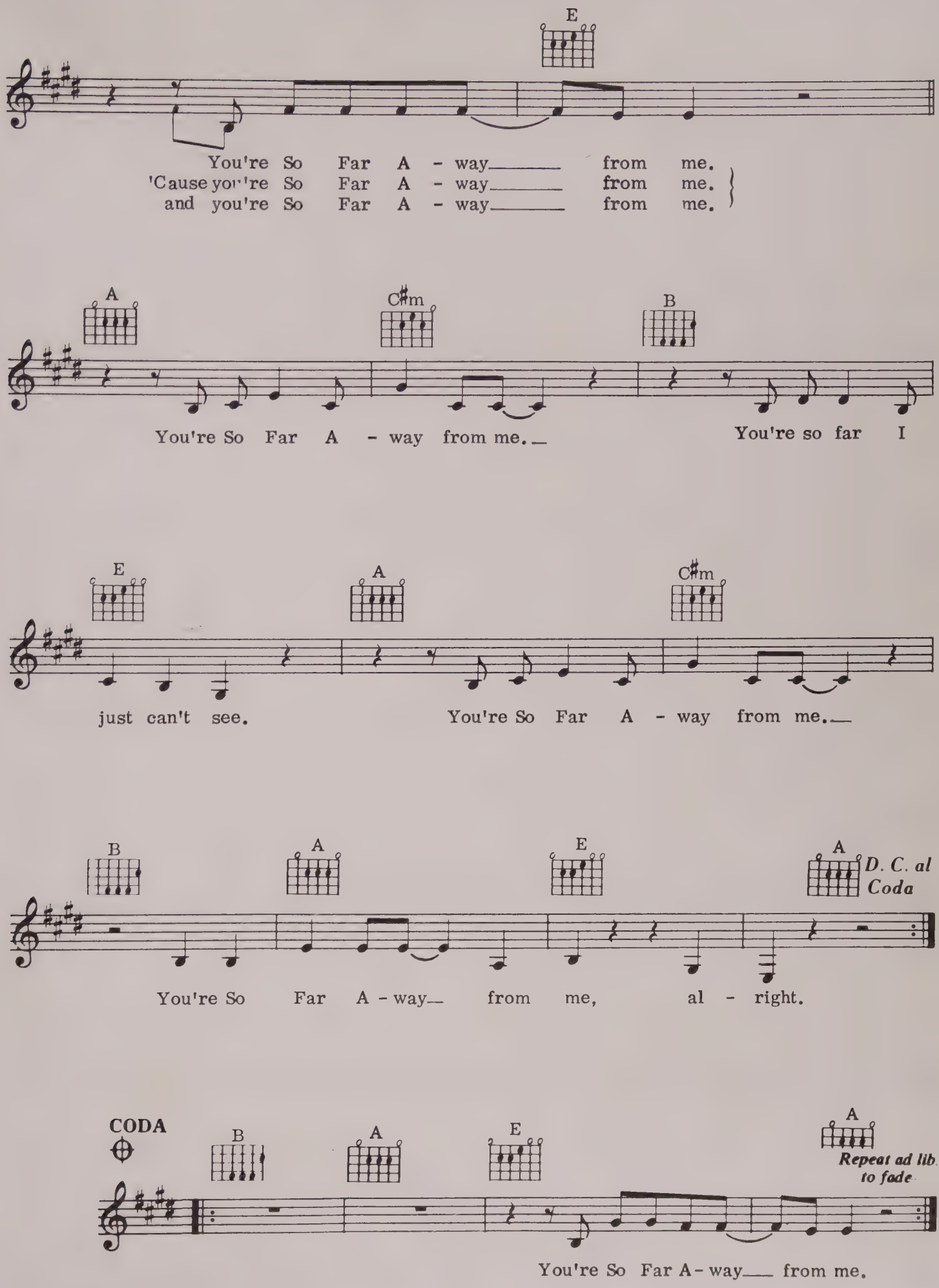
VERSE 3: (5° through)
Mother Mary, your children are slaughtered
Some of you mothers ought to lock up your daughters.
Who's protecting the *innocenti?*
There's heap big trouble in your land of plenty
So how you're gonna do best?
Well you've guessed
Once upon a time in the west.

SO FAR AWAY

WORDS & MUSIC BY MARK KNOPFLER

© COPYRIGHT 1985 CHARISCOURT LIMITED. ALL RIGHTS ADMINISTERED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




E
You're So Far A - way from me.
'Cause you're So Far A - way from me.
and you're So Far A - way from me.
A
C♯m
B
You're So Far A - way from me.
You're so far I
E
A
C♯m
just can't see.
You're So Far A - way from me.
B
A
E
A
D. C. al Coda
You're So Far A - way from me, al - right.
CODA
B
A
E
A
Repeat ad lib. to fade
You're So Far A - way from me.

SULTANS OF SWING

WORDS & MUSIC BY MARK KNOPFLER

COPYRIGHT 1978 BY STRAITJACKET SONGS LIMITED. ALL RIGHTS ADMINSTERED BY RONDOR MUSIC (LONDON) LIMITED,
10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Dm C B♭

1. You get a shiv - er in the dark, it's rain - ing in the park, but mean -
2. step in - side but you don't see too man - y fa -

A7 Dm

time, south of the riv - er you stop
ces com-in' in out of the rain

C B♭ A7

and you hold ev - 'ry - thing.
to hear the jazz go down.

F C

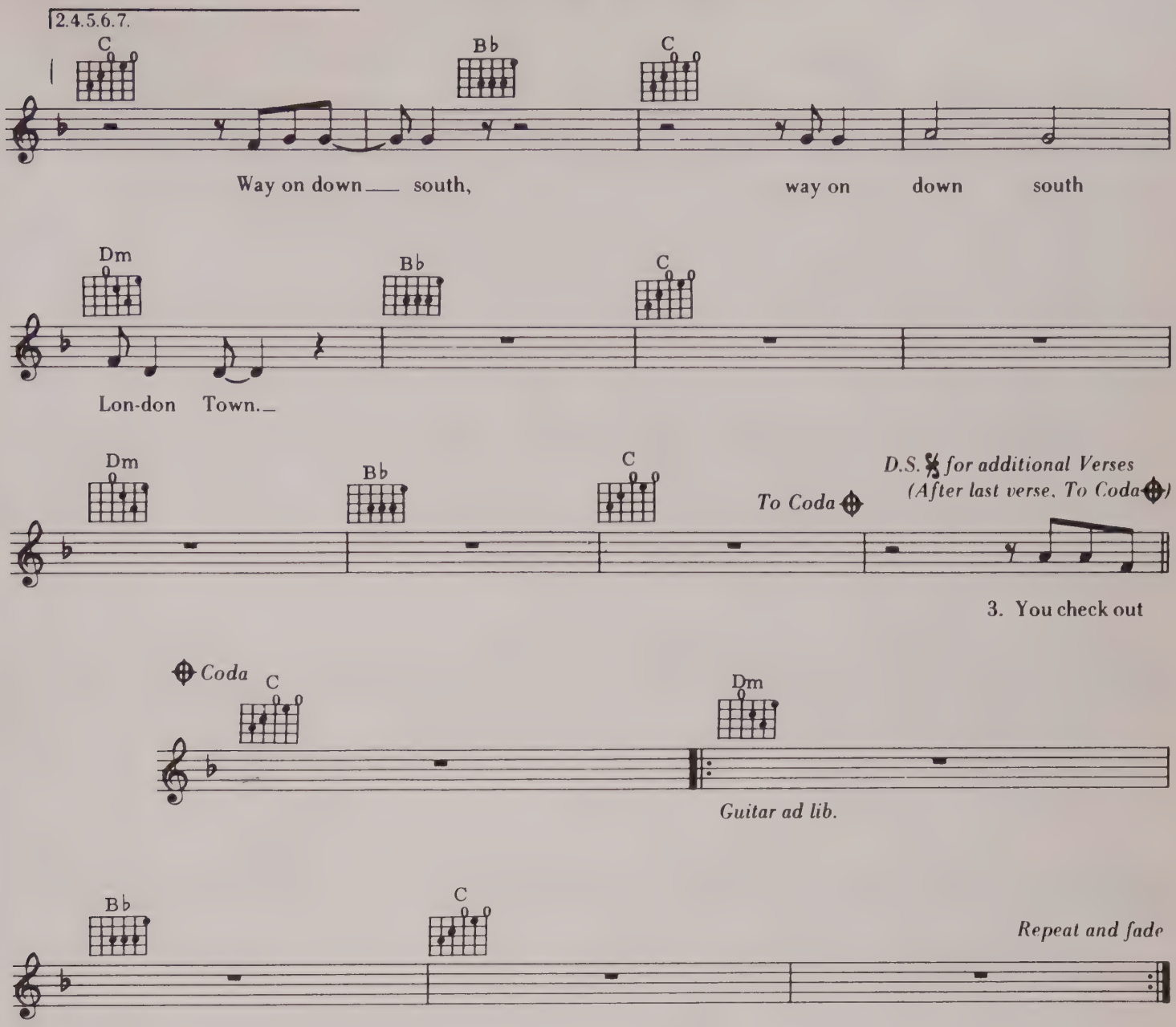
A band is blow - in' Dix - ie dou - ble four time.
Com - pe - ti - tion in oth - er plac - es,

B♭

You feel all right when you hear the mu - sic ring.
but the horns, they're blow-in' that

Dm B♭ 1.3. C

sound. 2. Well now, you



3. You check out Guitar George, he knows all the chords.
Mind he's strictly rhythm, he doesn't want to make it cry or sing.
This and an old guitar is all he can afford,
when he gets up under the lights to play his thing.

4. And Harry doesn't mind if he doesn't make the scene.
He's got a daytime job, he's doin' all right.
He can play the honky-tonk like anything,
savin' it up for Friday night
with the Sultans, with the Sultans of Swing.

5. And a crowd of young boys, they're foolin' around in the corner,
drunk and dressed in their best brown baggies and their platform soles.
They don't give a damn about any trumpet playin' band;
it ain't what they call rock and roll.
And the Sultans, yeah the Sultans, they played Creole.

6. *Instrumental*

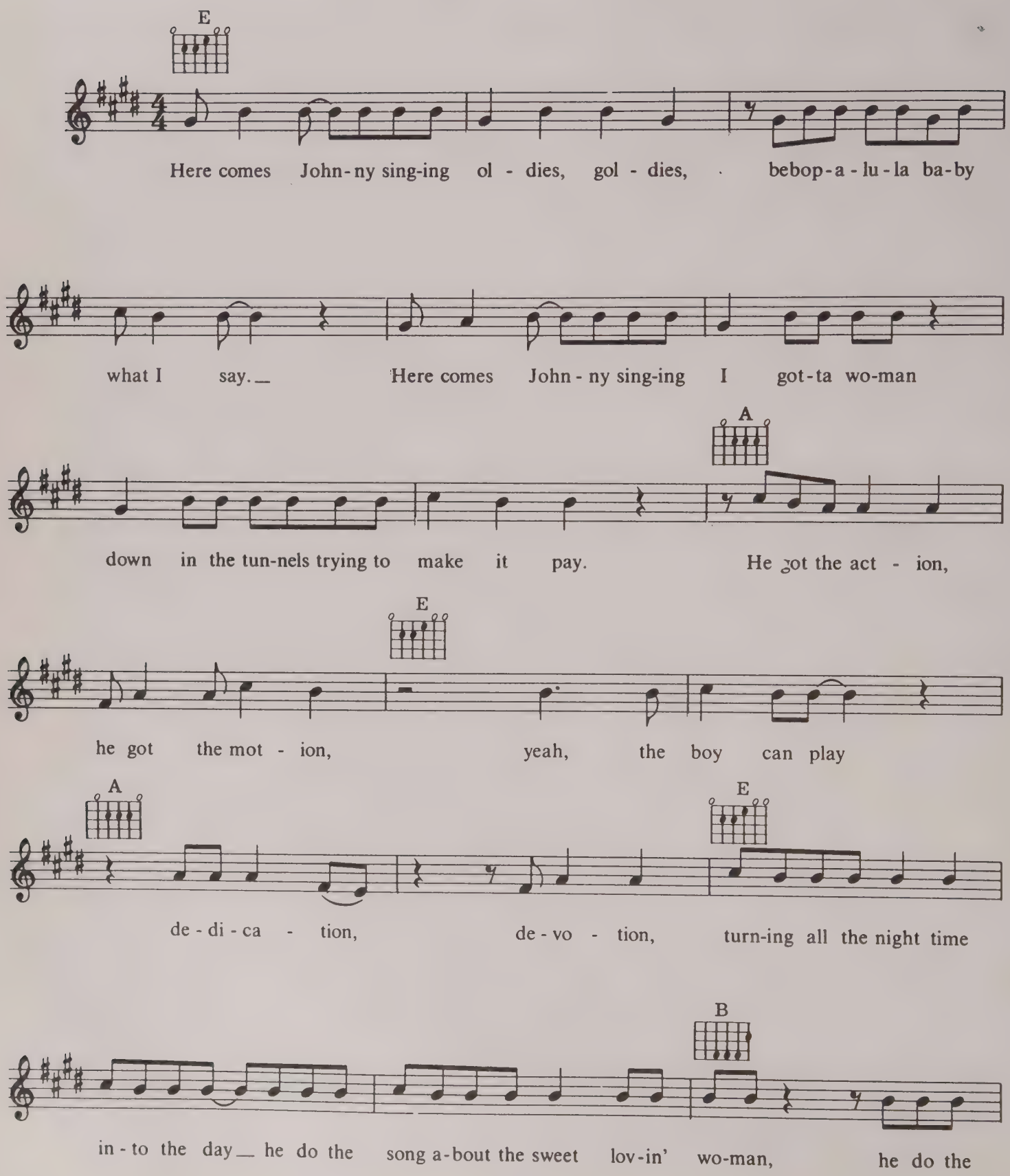
7. And then The Man, he steps right up to the microphone
and says, at last, just as the time-bell rings:
"Good night, now it's time to go home."
And he makes it fast with one more thing:
"We are the Sultans, we are the Sultans of Swing."

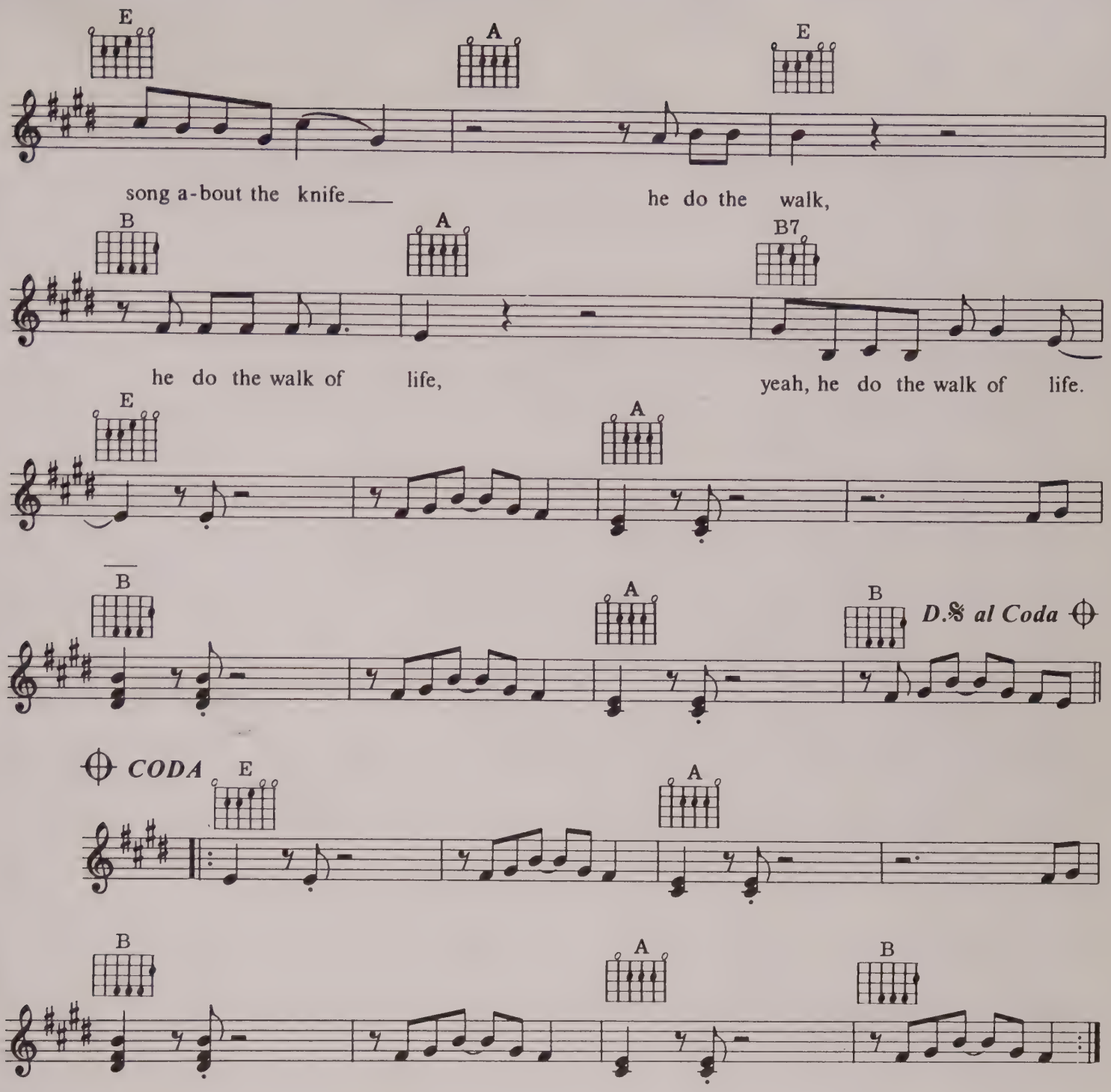
(To Coda)

WALK OF LIFE

WORDS & MUSIC BY MARK KNOPFLER

© COPYRIGHT 1985 CHARISCOURT LIMITED. ALL RIGHTS ADMINISTERED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.





2. Here comes Johnny and he'll tell you a story,
Hand me down my walkin' shoes.
Here comes Johnny with the power and the glory,
Backbeat the talkin' blues.

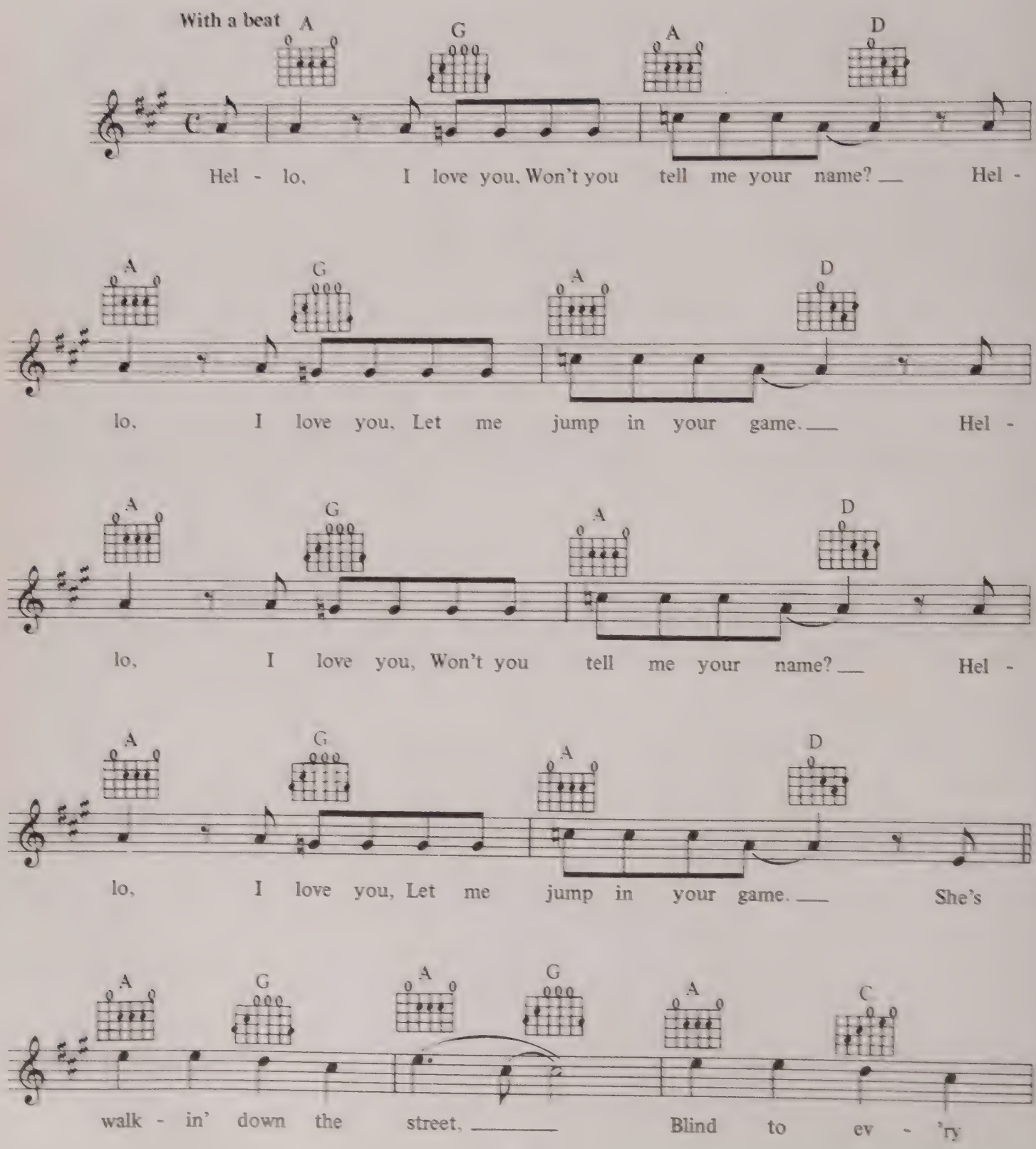
He got the action, he got the motion,
Yeah, the boy can play dedication,
Devotion turning all the night time into day.

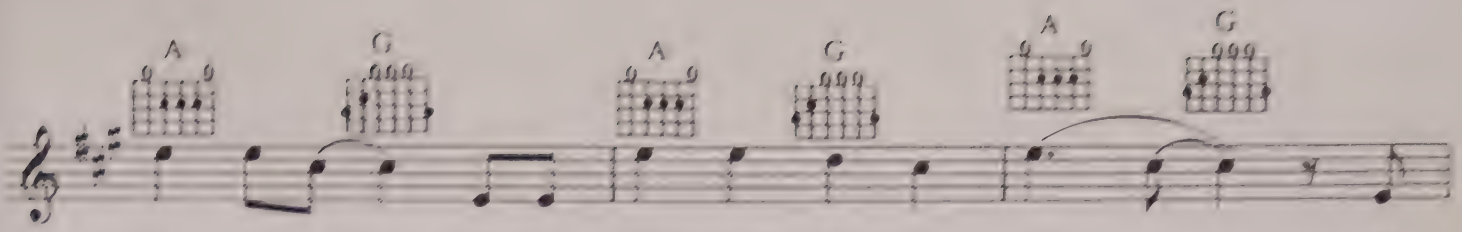
(3) And after all the violence and double talk
There's just a song in all the trouble and strife.
He do the walk, you do the walk of life,
Mmm, you do the walk of life.

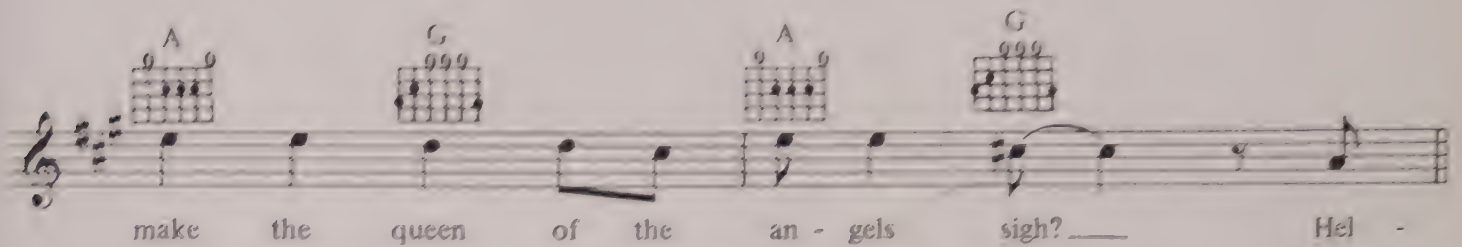
HELLO, I LOVE YOU

WORDS & MUSIC BY THE DOORS

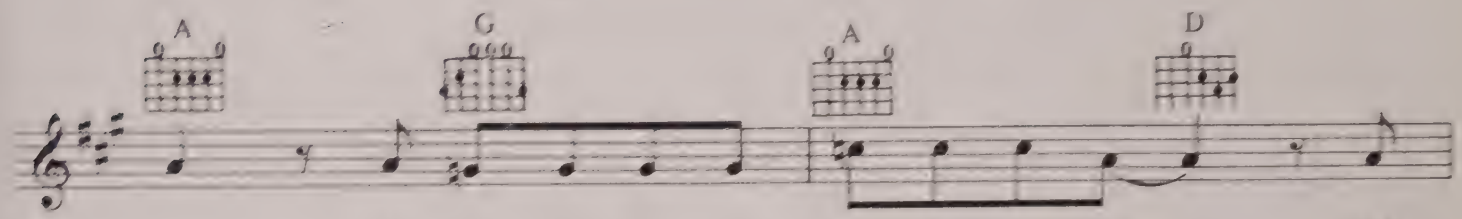
COPYRIGHT 1968 DOORS MUSIC COMPANY, RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON
SW6 4QR 1 & 2 AND 3 & 4
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.


With a beat
A G A D
Hel - lo, I love you, Won't you tell me your name? Hel -
A G A D
lo, I love you, Let me jump in your game. Hel -
A G A D
lo, I love you, Won't you tell me your name? Hel -
A G A D
lo, I love you, Let me jump in your game. She's
A G A G A C
walk - in' down the street, Blind to ev - 'ry

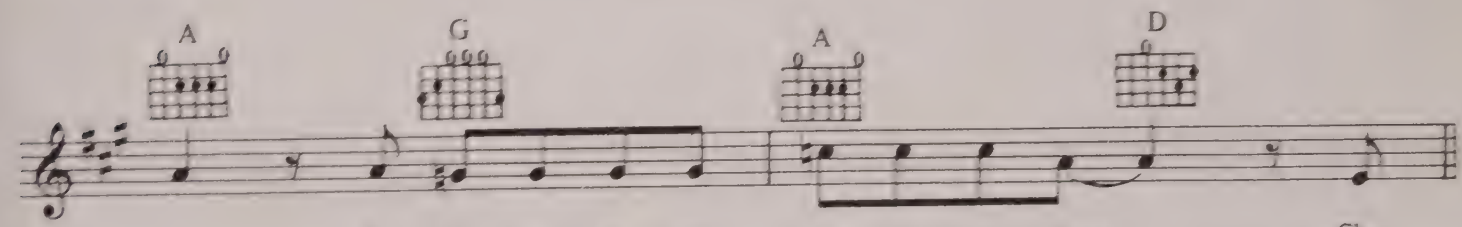

A G A G A G
eye she meets, Do you think you'll be the guy to

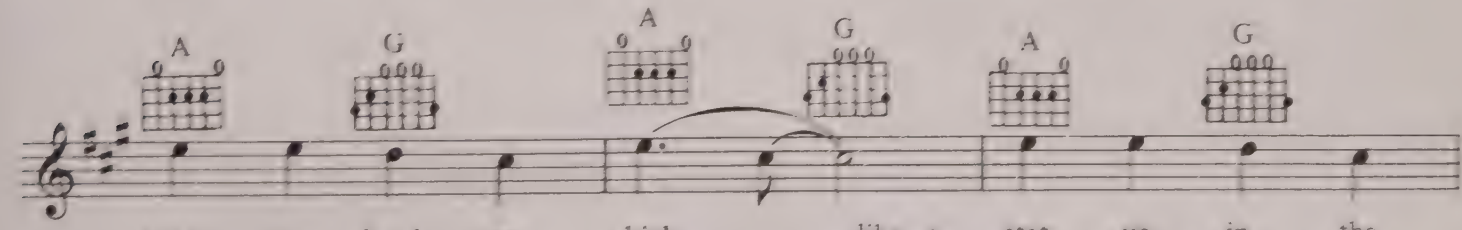

A G A G
make the queen of the an - gels sigh? Hel -

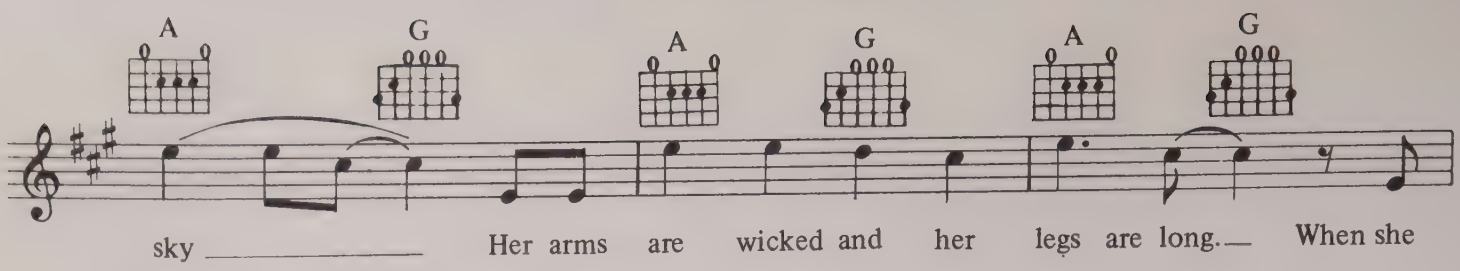
A G A D
lo, I love you, Won't you tell me your name? Hel -

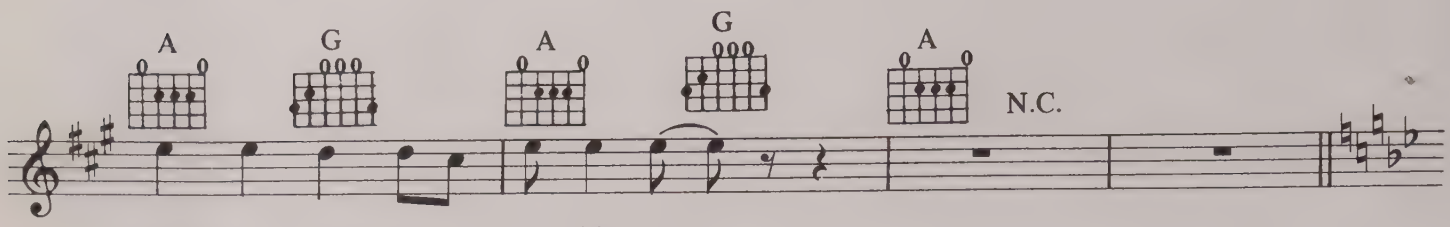

A G A D
lo, I love you let me jump in your game, Hel -

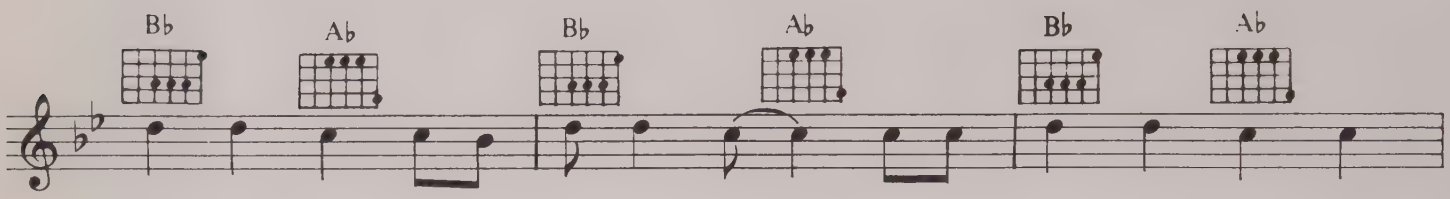
A G A D
lo, I love you, won't you tell me your name? Hel -

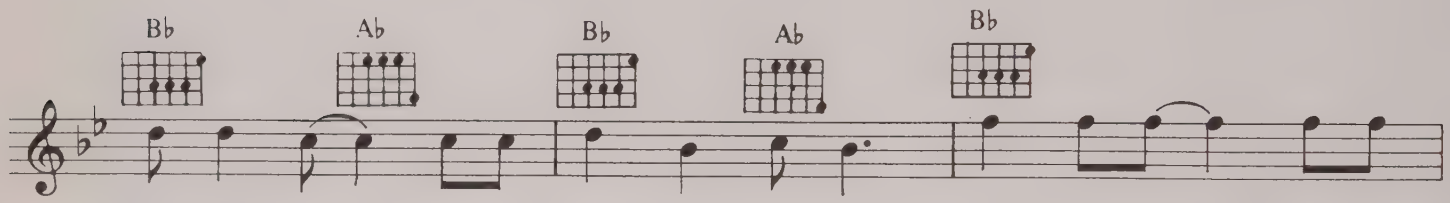

A G A D
lo, I love you, let me jump in your game. She

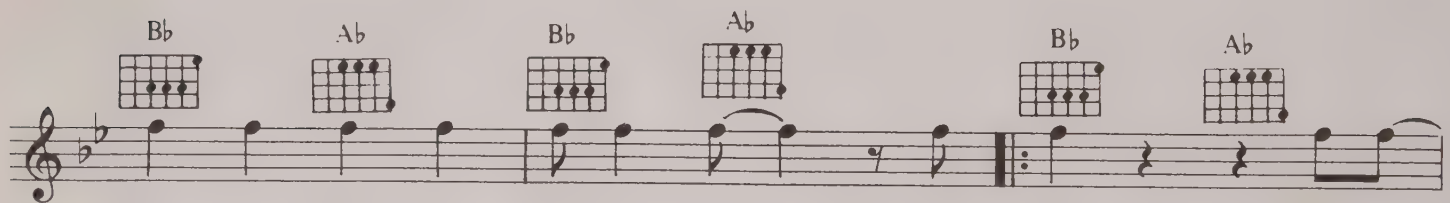

A G A G A G
holds her head so high like a stat - ue in the



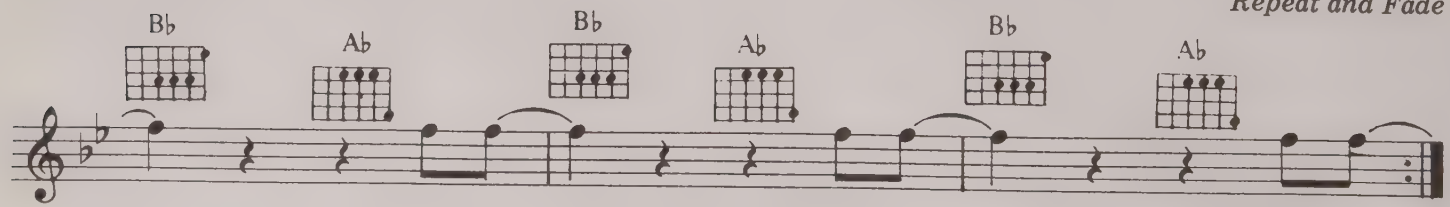








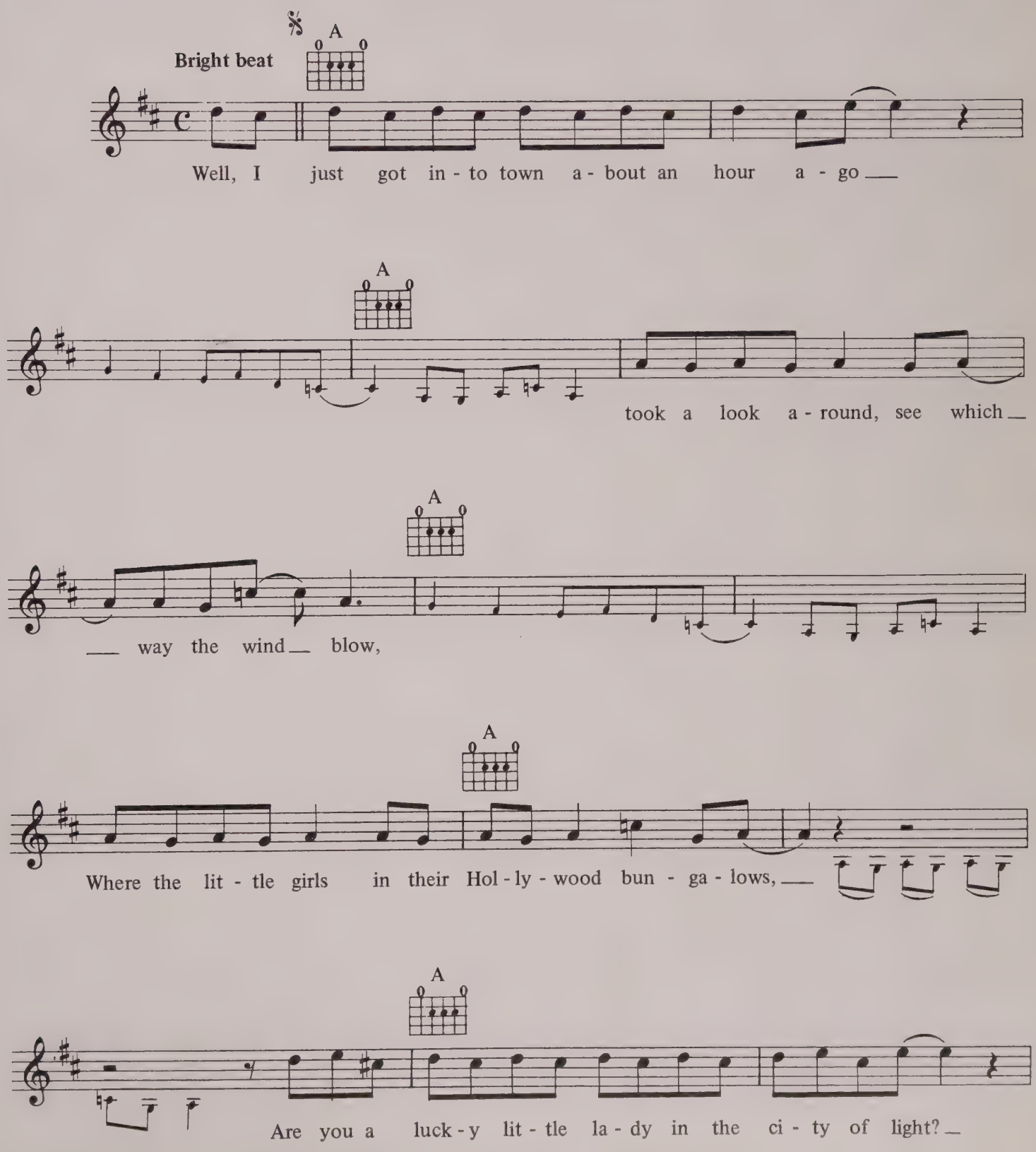
Repeat and Fade

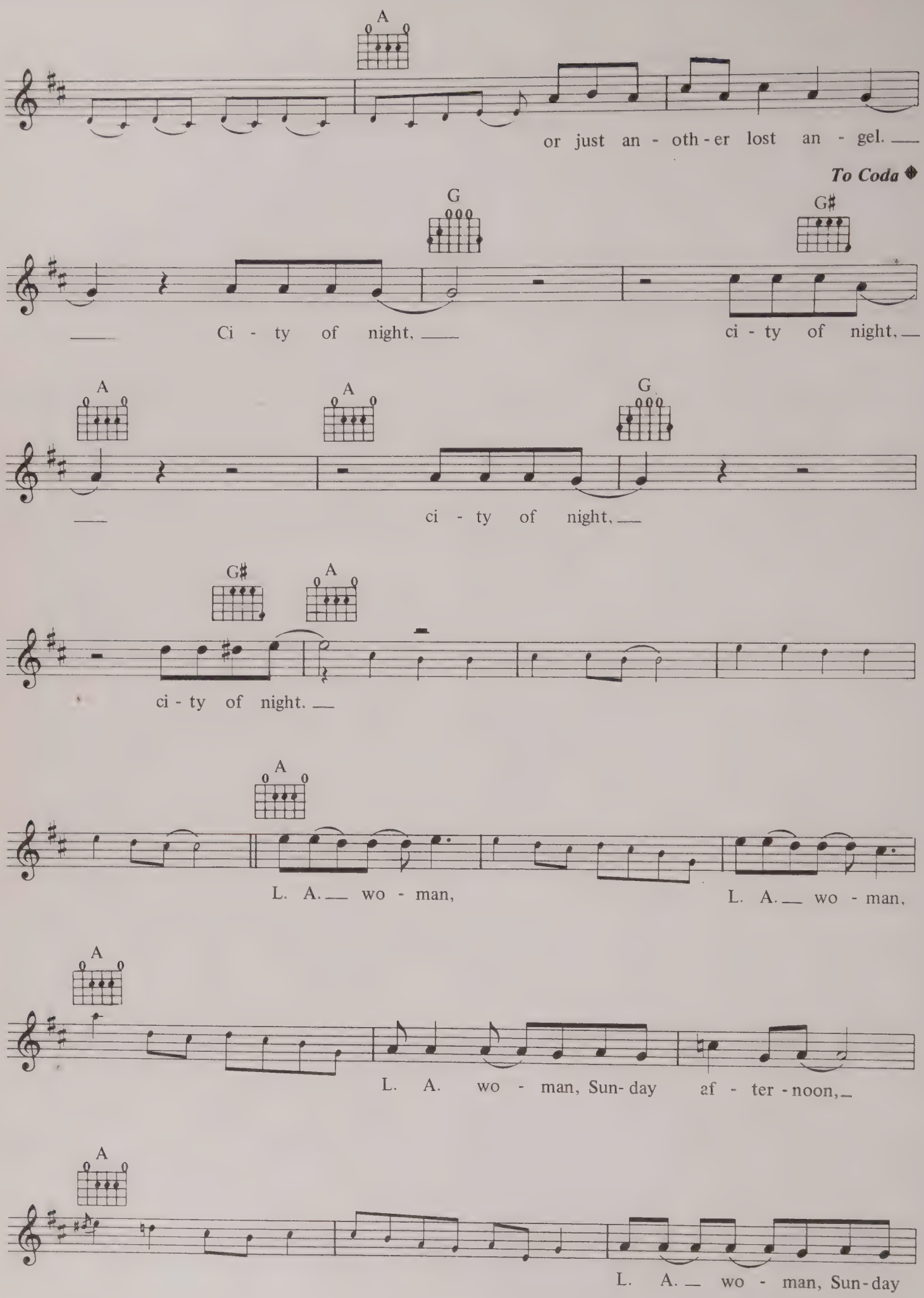


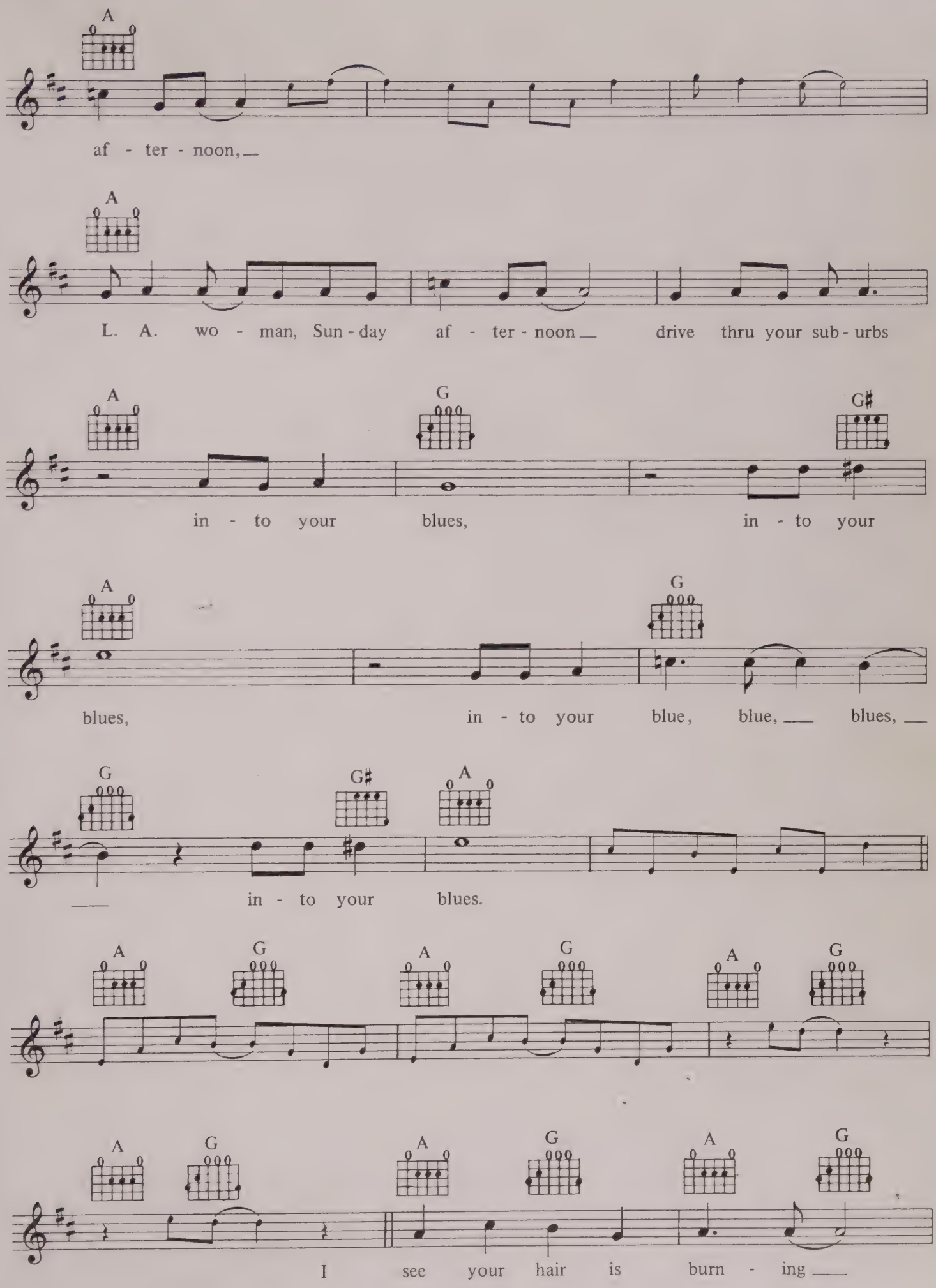
L.A. WOMAN

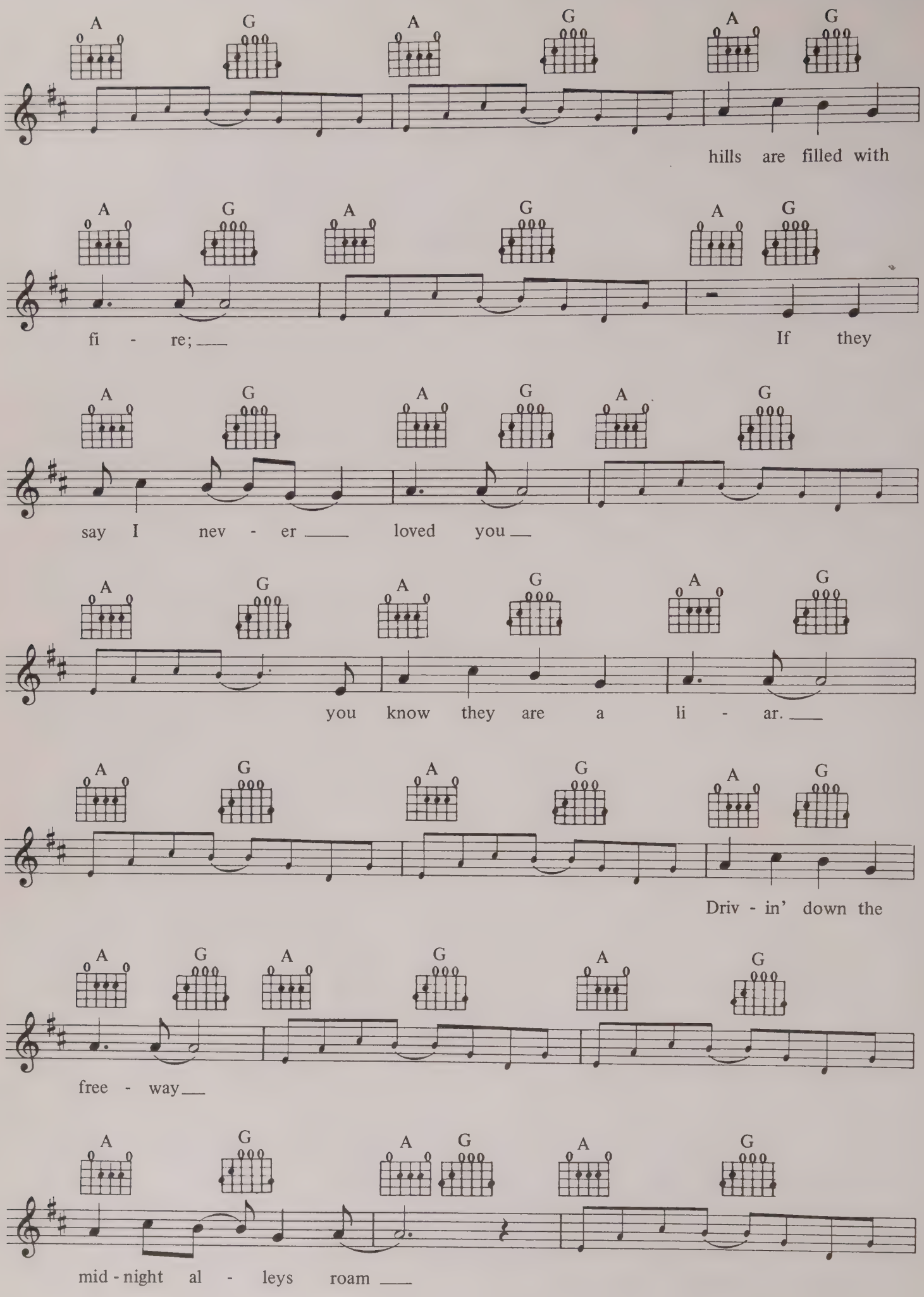
WORDS & MUSIC BY THE DOORS

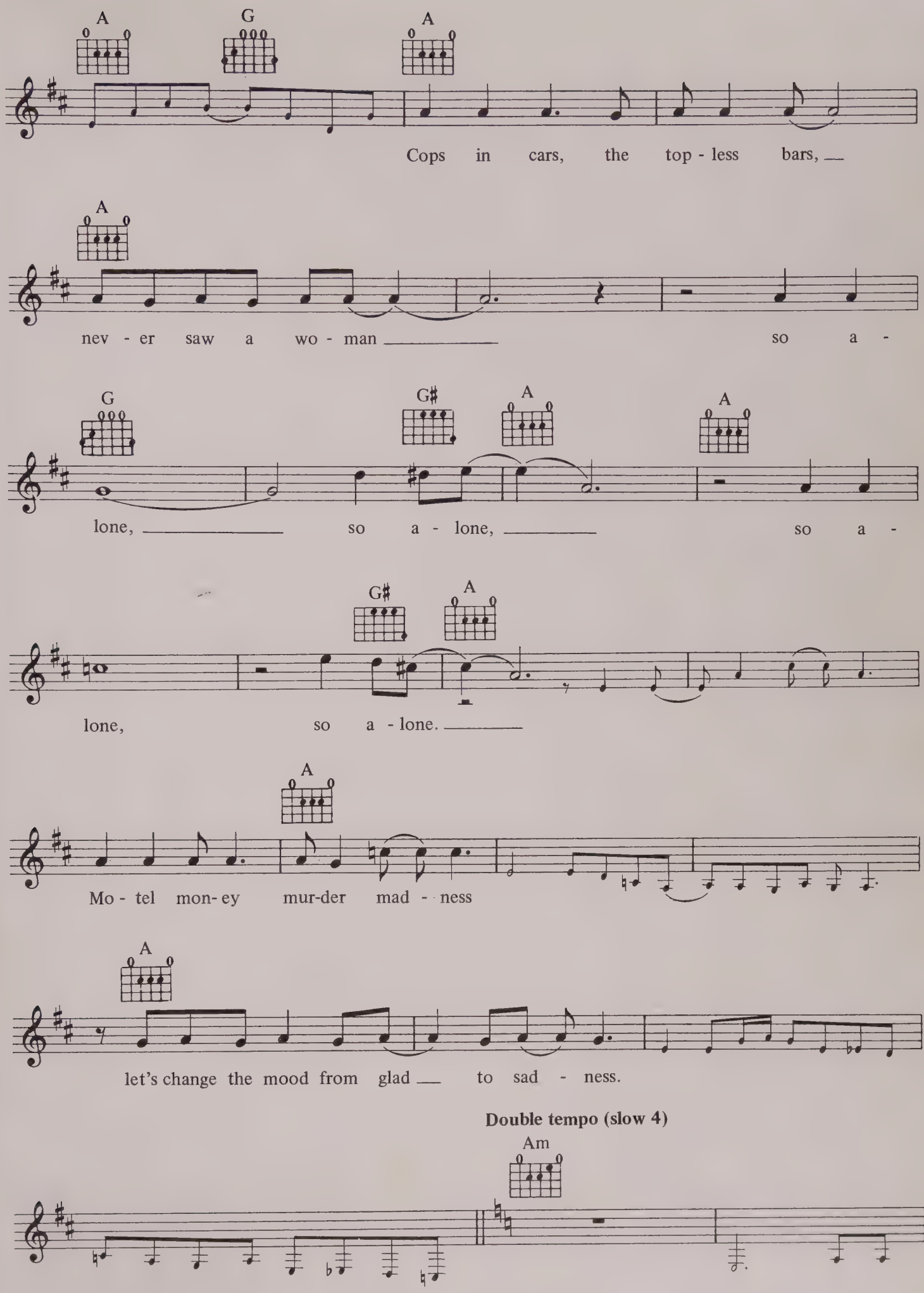
© COPYRIGHT 1971 DOORS MUSIC COMPANY USA. RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6, FOR THE UK AND EIRE.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

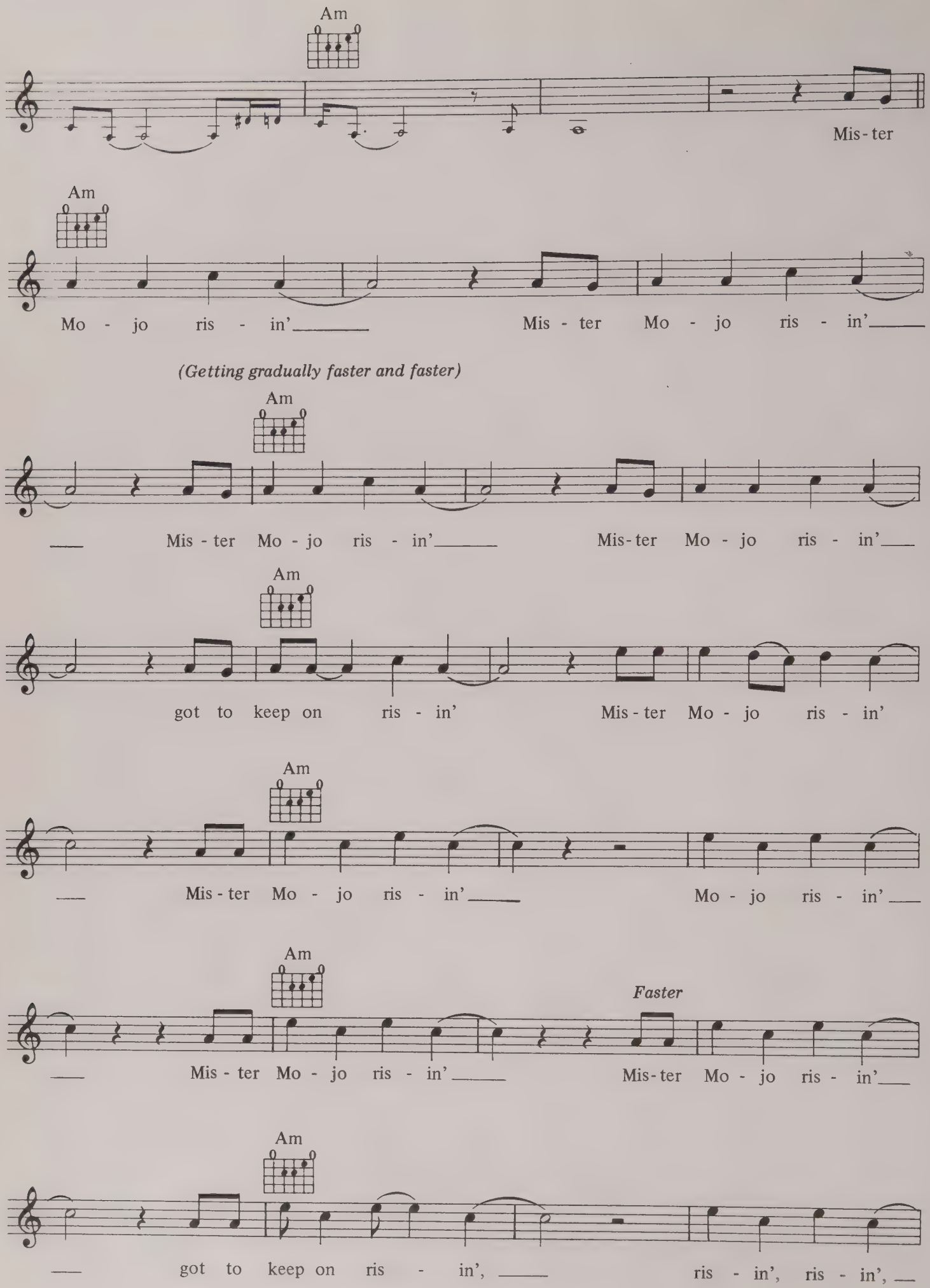


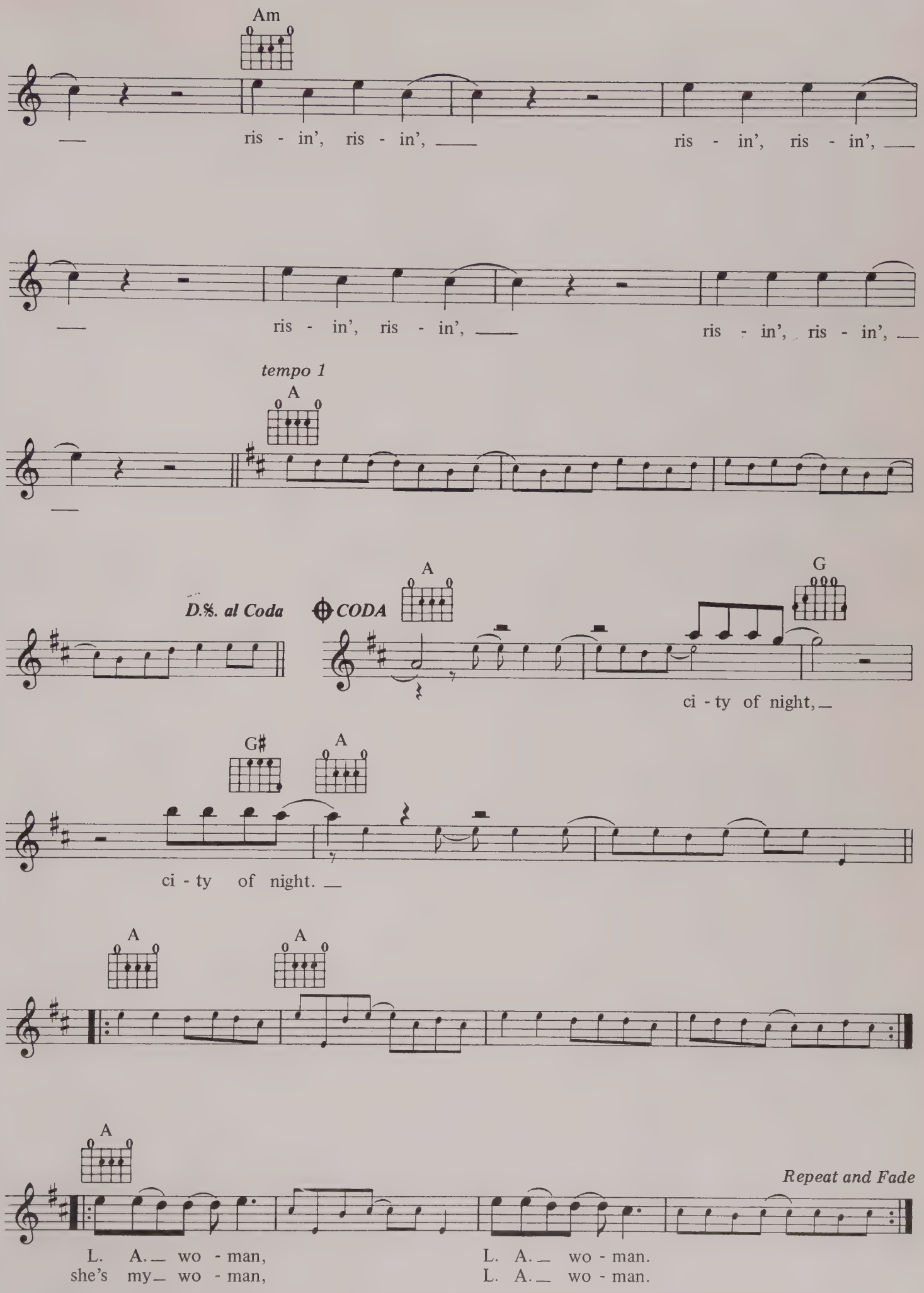

A
or just an - oth - er lost an - gel.
To Coda
G
G♯
Ci - ty of night,
ci - ty of night,
A
A
G
ci - ty of night,
G♯
A
ci - ty of night.
A
L. A. wo - man,
L. A. wo - man,
A
L. A. wo - man, Sun - day af - ter - noon,
A
L. A. wo - man, Sun - day


A
af - ter - noon,
A
L. A. wo - man, Sun - day af - ter - noon drive thru your sub - urbs
A G G♯
in - to your blues, in - to your
A G
blues, in - to your blue, blue, blues,
G G♯ A
in - to your blues.
A G A G A G
A G A G A G
I see your hair is burn - ing


A G A G A G
hills are filled with
A G A G A G
fi - re; ___ If they
A G A G A G
say I nev - er ___ loved you ___
A G A G A G
you know they are a li - ar. ___
A G A G A G
Driv - in' down the
A G A G A G
free - way ___
A G A G A G
mid - night al - leys roam ___


A G A
Cops in cars, the top - less bars,
A
nev - er saw a wo - man so a -
G G♯ A A
lone, so a - lone, so a -
G♯ A
lone, so a - lone.
A
Mo - tel mon- ey mur-der mad - ness
A
let's change the mood from glad to sad - ness.
Double tempo (slow 4)
Am


Am
Mis-ter
Am
Mo - jo ris - in'
Mis - ter Mo - jo ris - in'
(Getting gradually faster and faster)
Am
Mis - ter Mo - jo ris - in'
Mis-ter Mo - jo ris - in'
Am
got to keep on ris - in'
Mis-ter Mo - jo ris - in'
Am
Mis - ter Mo - jo ris - in'
Mo - jo ris - in'
Am
Faster
Mis - ter Mo - jo ris - in'
Mis-ter Mo - jo ris - in'
Am
got to keep on ris - in',
ris - in', ris - in',


Am
ris - in', ris - in', ris - in', ris - in',
ris - in', ris - in', ris - in', ris - in',
tempo 1
A
D.S. al Coda
CODA
A
G
ci - ty of night,
G♯
A
ci - ty of night.
A
A
A
Repeat and Fade
L. A. wo - man, L. A. wo - man.
she's my wo - man, L. A. wo - man.

LIGHT MY FIRE

WORDS & MUSIC BY THE DOORS

© COPYRIGHT 1967 BY DOORS MUSIC COMPANY, USA. ALL RIGHTS FOR THE UNITED KINGDOM, NORTHERN IRELAND AND THE REPUBLIC OF EIRE CONTROLLED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6. ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

With a beat

Am7 F♯m7 Am7

You know that it would be un - true; You know that I would be a liar;
time to hes - it - ate is through, No time to wal - low in the mire,

F♯m7 Am7 F♯m7

If I was to say to you;
Try now we can on - ly lose, And our

Am7 F♯m7 G A

Girl, we could - n't get much higher;
love be - come a fune - ral pyre. Come on, ba - by, light my fire.

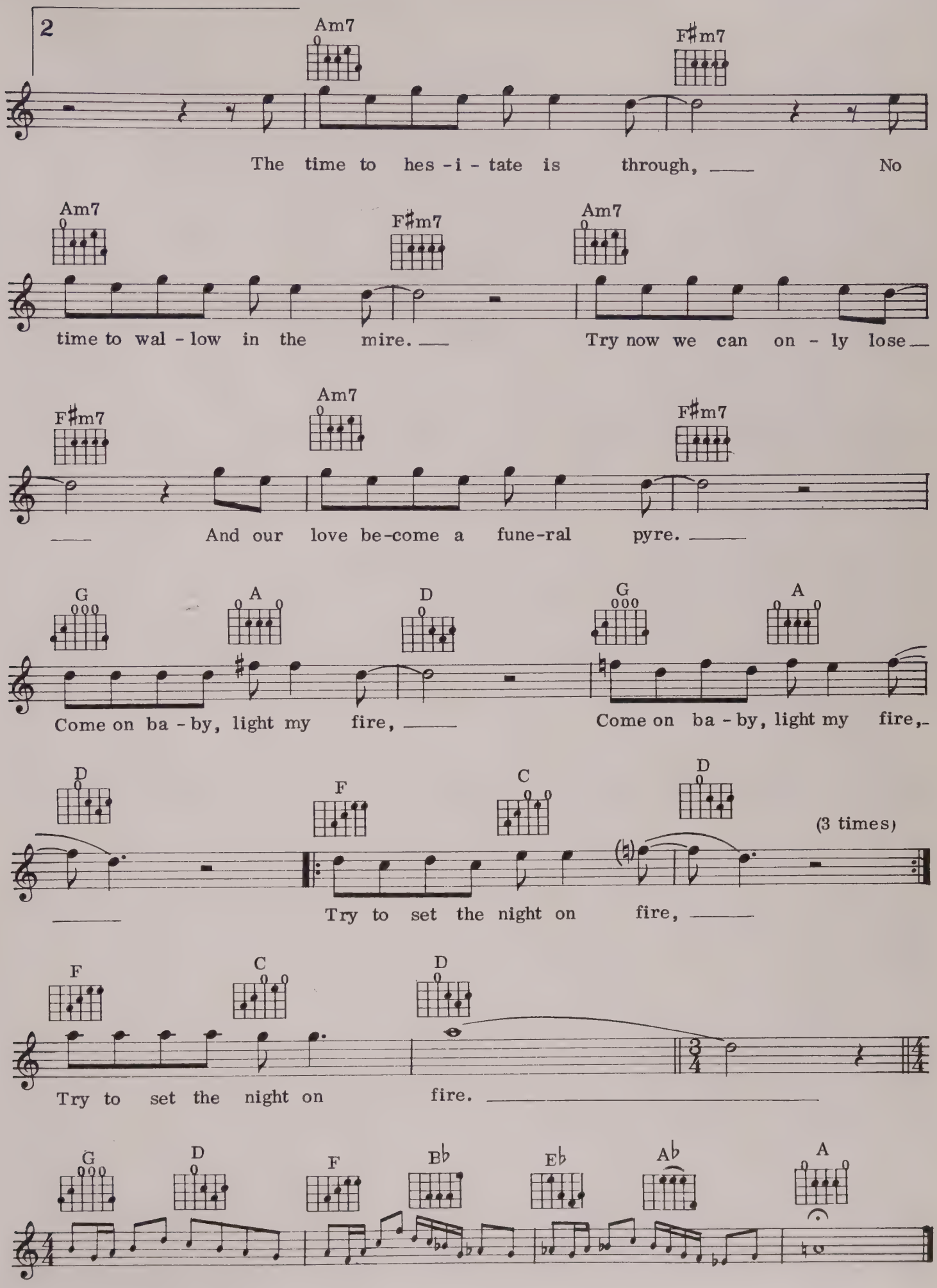
D G A D B

Come on ba - by, light my fire.

G D E

Try to set the night on fire.

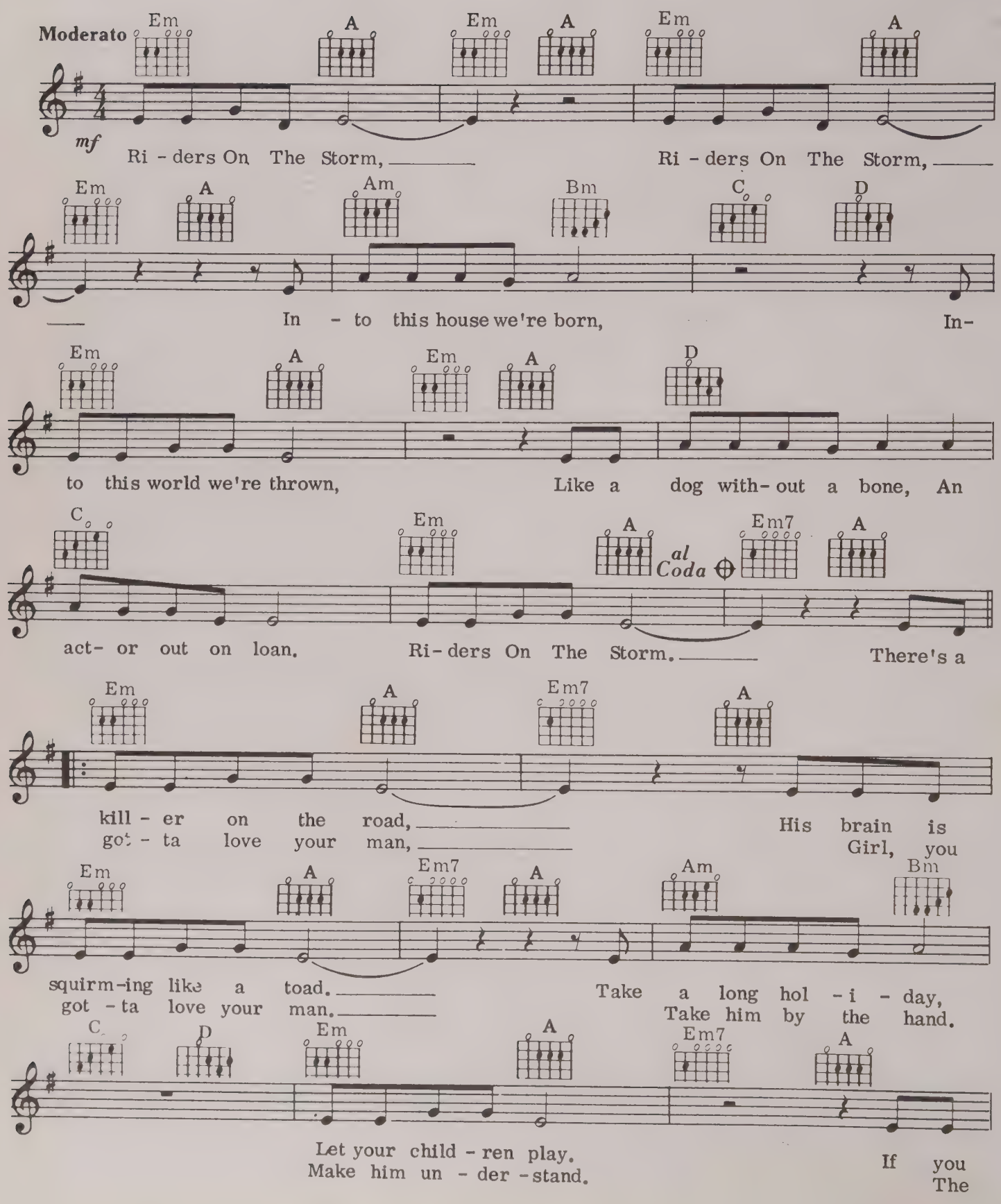
1 2. The

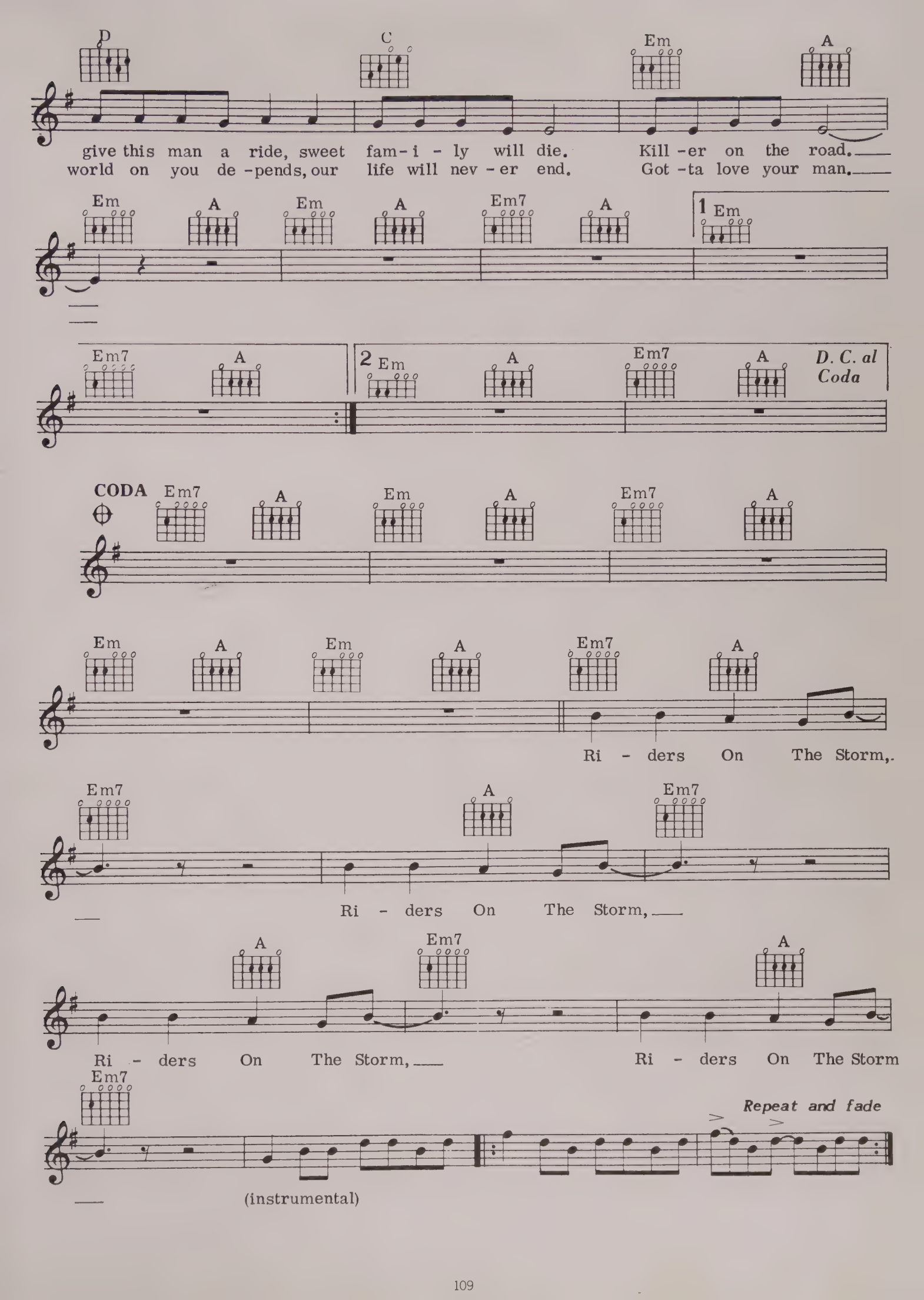

2
Am7
F♯m7
The time to hes - i - tate is through, No
Am7
F♯m7
Am7
time to wal - low in the mire. Try now we can on - ly lose
F♯m7
Am7
F♯m7
And our love be-come a fune-ral pyre.
G
A
D
G
A
Come on ba - by, light my fire, Come on ba - by, light my fire,
D
F
C
D
(3 times)
Try to set the night on fire,
F
C
D
Try to set the night on fire.
G
D
F
B♭
E♭
A♭
A

RIDERS ON THE STORM

WORDS & MUSIC BY THE DOORS

© COPYRIGHT 1971 DOORS MUSIC COMPANY USA. RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6, FOR THE UK AND EIRE
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

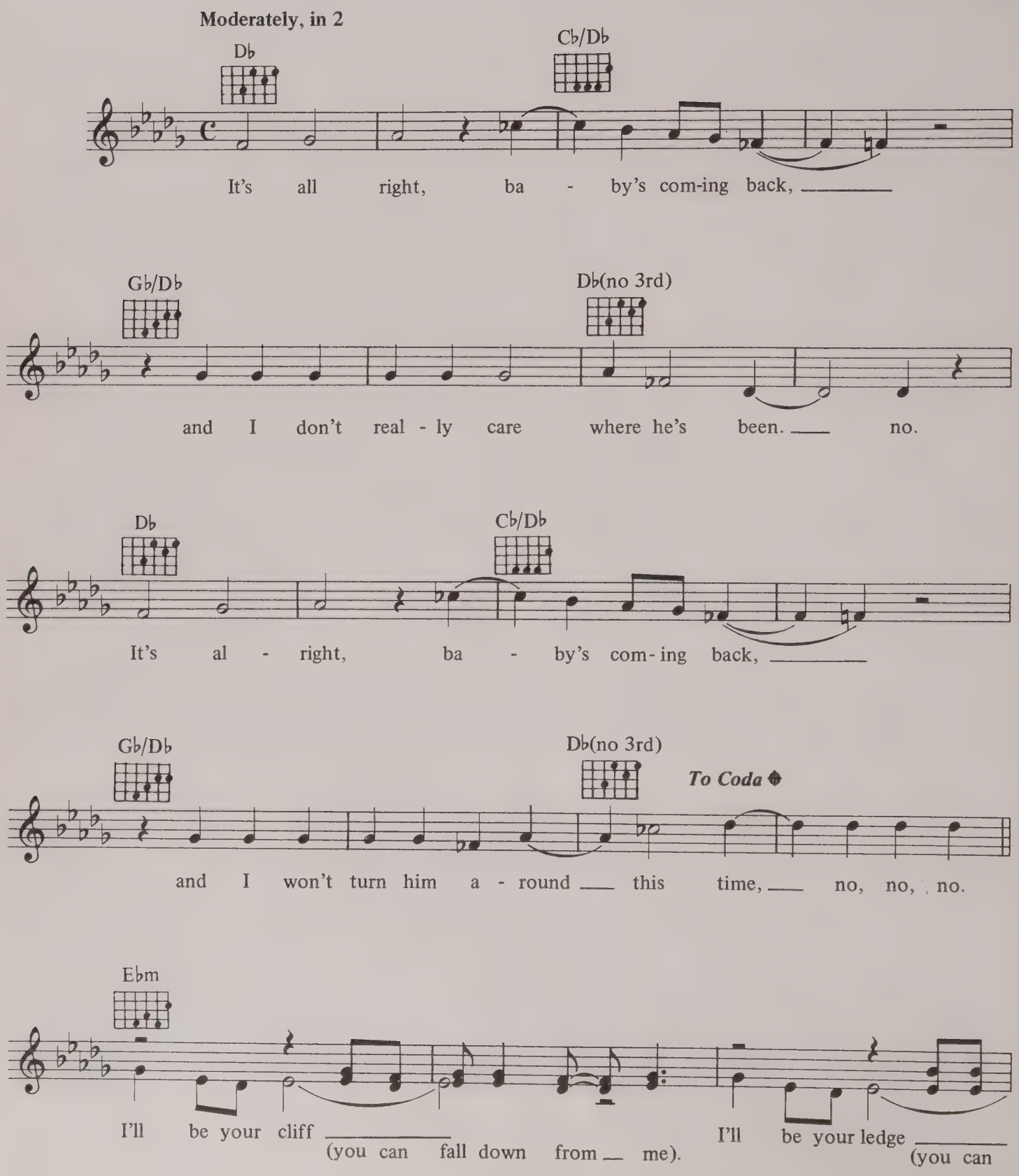



D
C
Em
A
give this man a ride, sweet fam-i-ly will die. Kill-er on the road.
world on you de-pends, our life will nev-er end. Got-ta love your man.
Em
A
Em
A
Em7
A
1 Em
Em7
A
2 Em
A
Em7
A
D. C. al Coda
CODA
Em7
A
Em
A
Em7
A
Em
A
Em
A
Em7
A
Ri - ders On The Storm,
Em7
A
Em7
Ri - ders On The Storm,
A
Em7
A
Ri - ders On The Storm,
Ri - ders On The Storm
Em7
Repeat and fade
(instrumental)

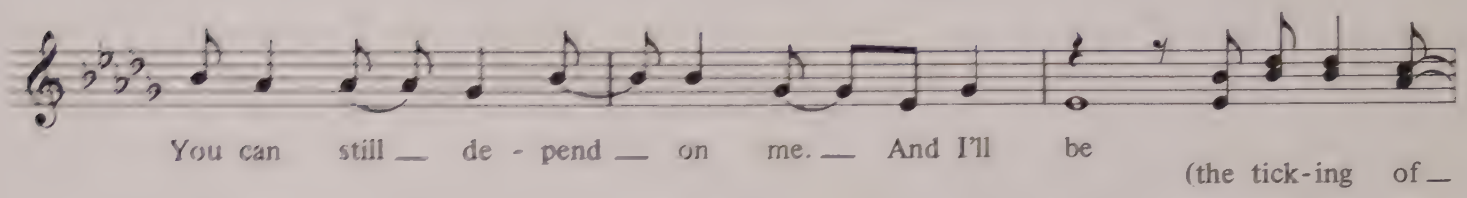
IT'S ALRIGHT (BABY'S COMING BACK)

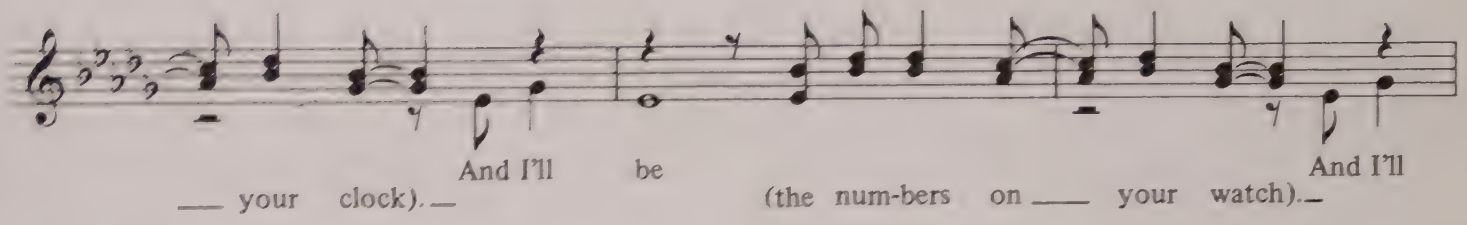
WORDS & MUSIC BY A.LENNOX & D.A.STEWART

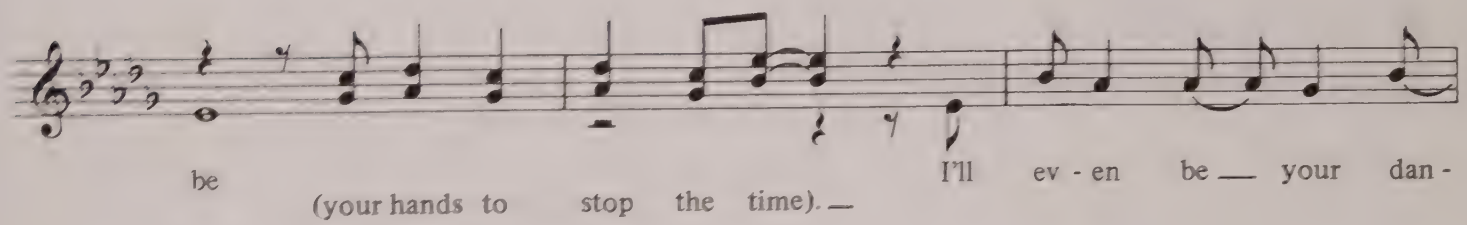
© COPYRIGHT 1985 D'N'A LIMITED. CONTROLLED BY RCA MUSIC LIMITED, 3 CAVENDISH SQUARE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

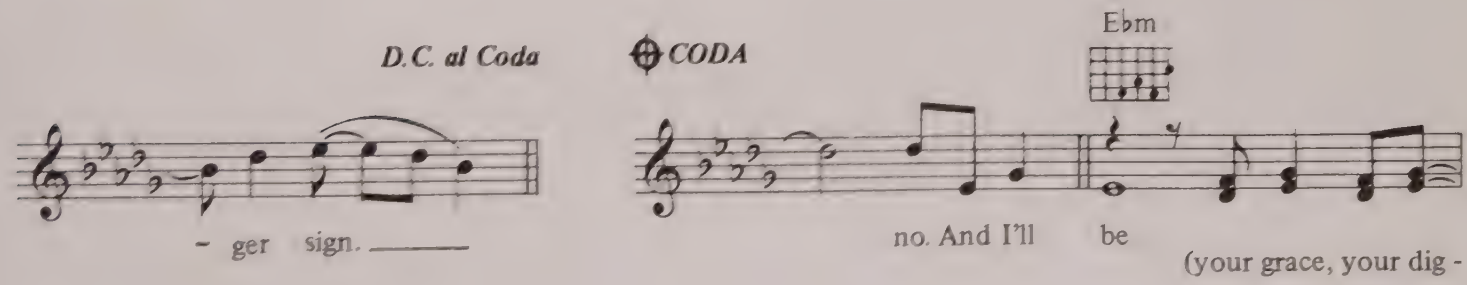


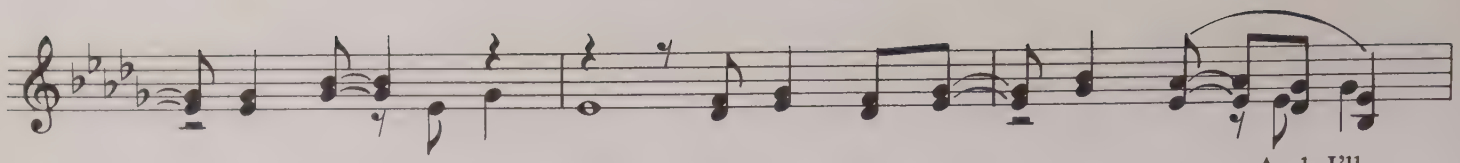
lean up - on me).
I'll be your bridge
(your flow - 'ring tree).


You can still de - pend on me. And I'll be
(the tick-ing of

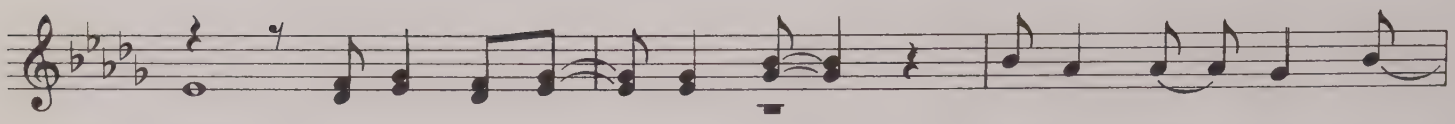

your clock).
And I'll be
(the num-bers on your watch).
And I'll


be
(your hands to stop the time).
I'll ev - en be your dan -

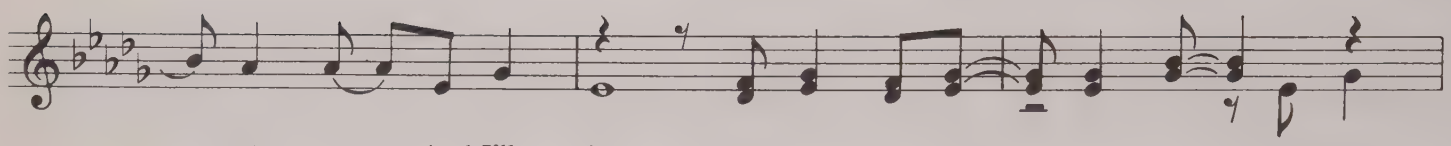

D.C. al Coda
CODA
E♭m
- ger sign.
no. And I'll be
(your grace, your dig -



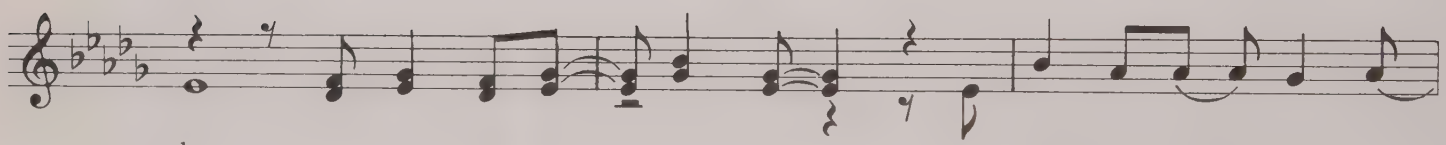
- ni - ty.) And I'll be (your night, your des - ti - ny). And I'll



be (your com - fort and your ease). I will be your storm

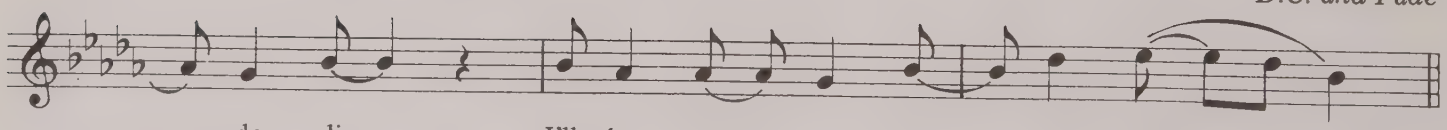


at seas. And I'll be (your sharp in - take of breath). And I'll



be (your work; I'll take no rest). And when the world falls to

D.C. and Fade

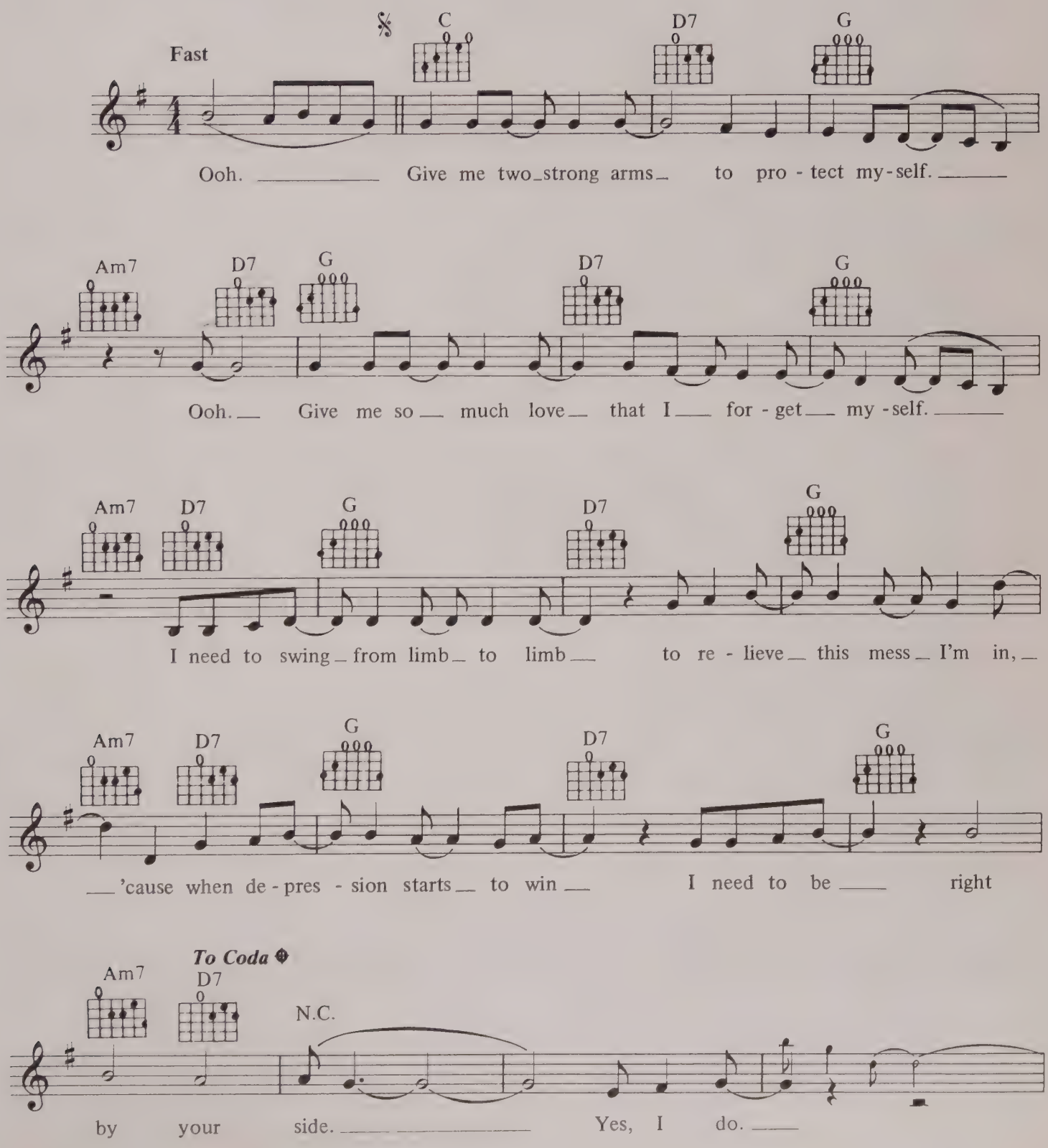


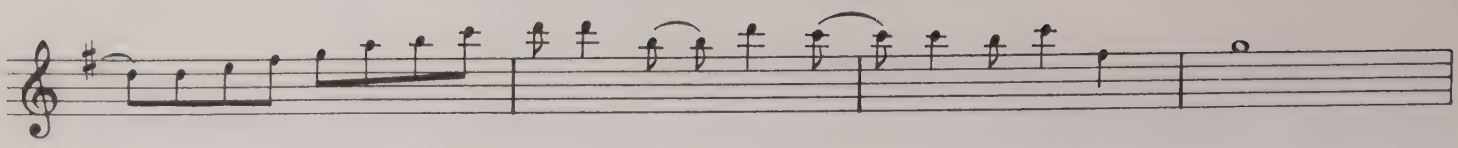
de - cline I'll be yours and you'll be mine.

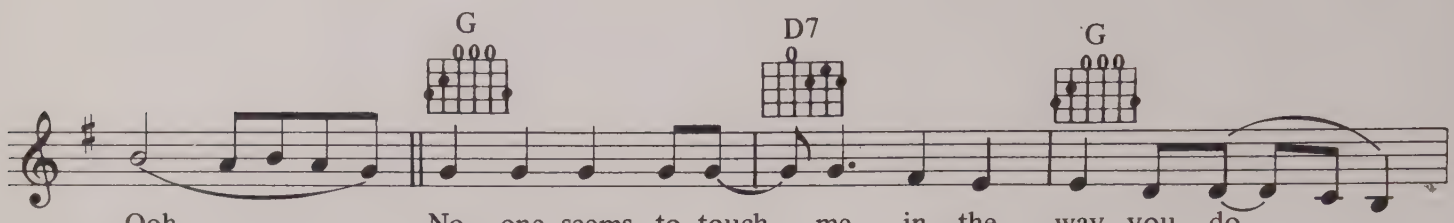
RIGHT BY YOUR SIDE

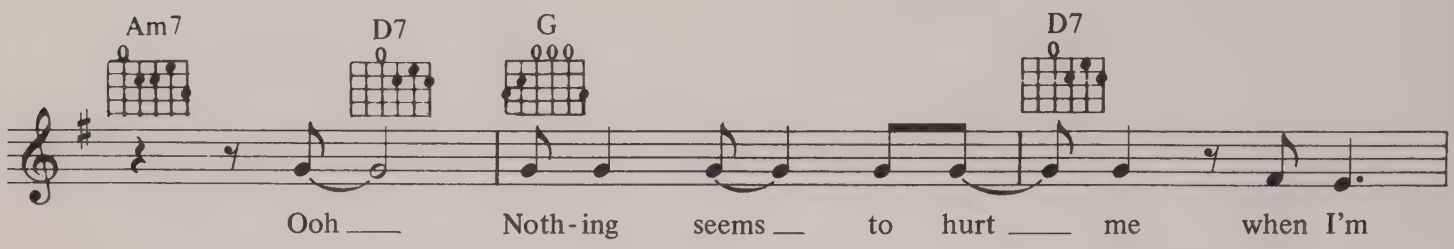
WORDS & MUSIC BY A.LENNOX & DAVE STEWART

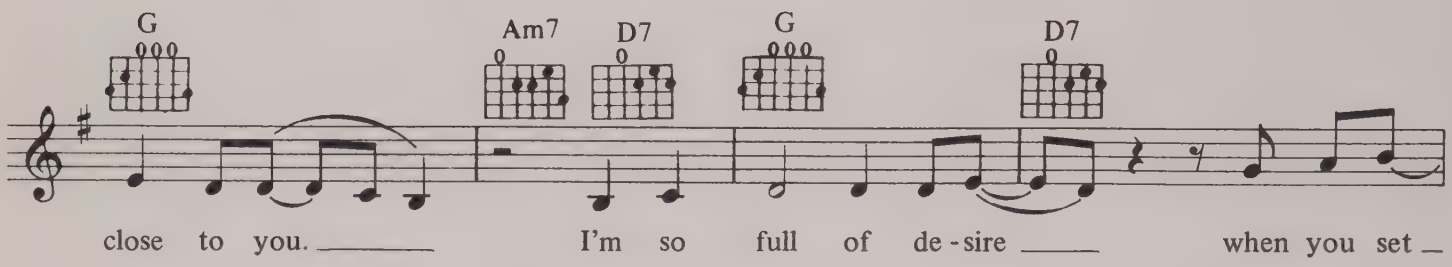
© COPYRIGHT 1983 D'N'A LIMITED. CONTROLLED BY RCA MUSIC LIMITED, 3 CAVENDISH SQUARE, LONDON W1
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED

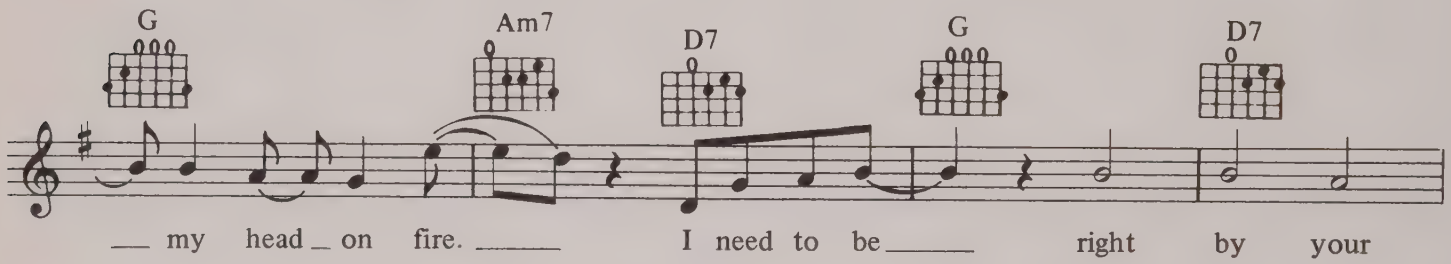


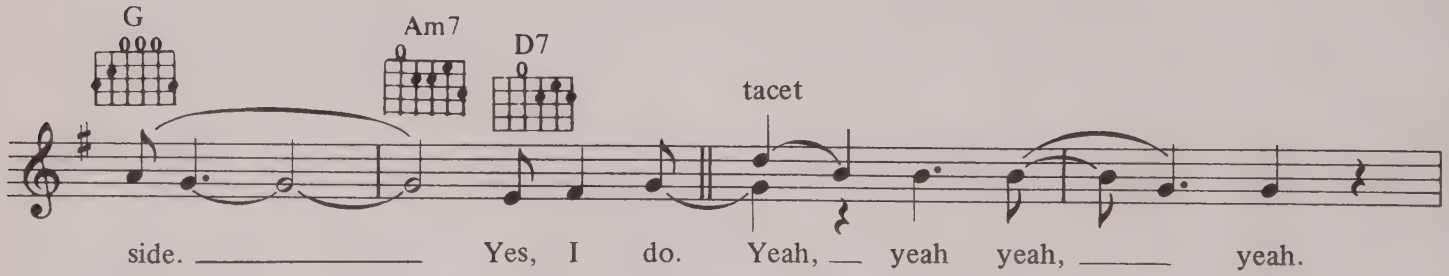


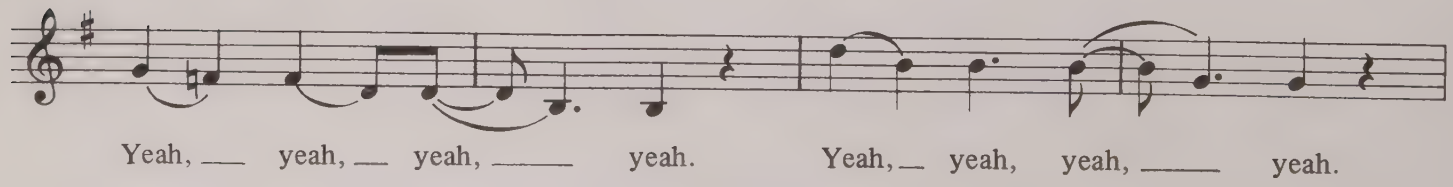

G
D7
G
Ooh. No one seems to touch me in the way you do.

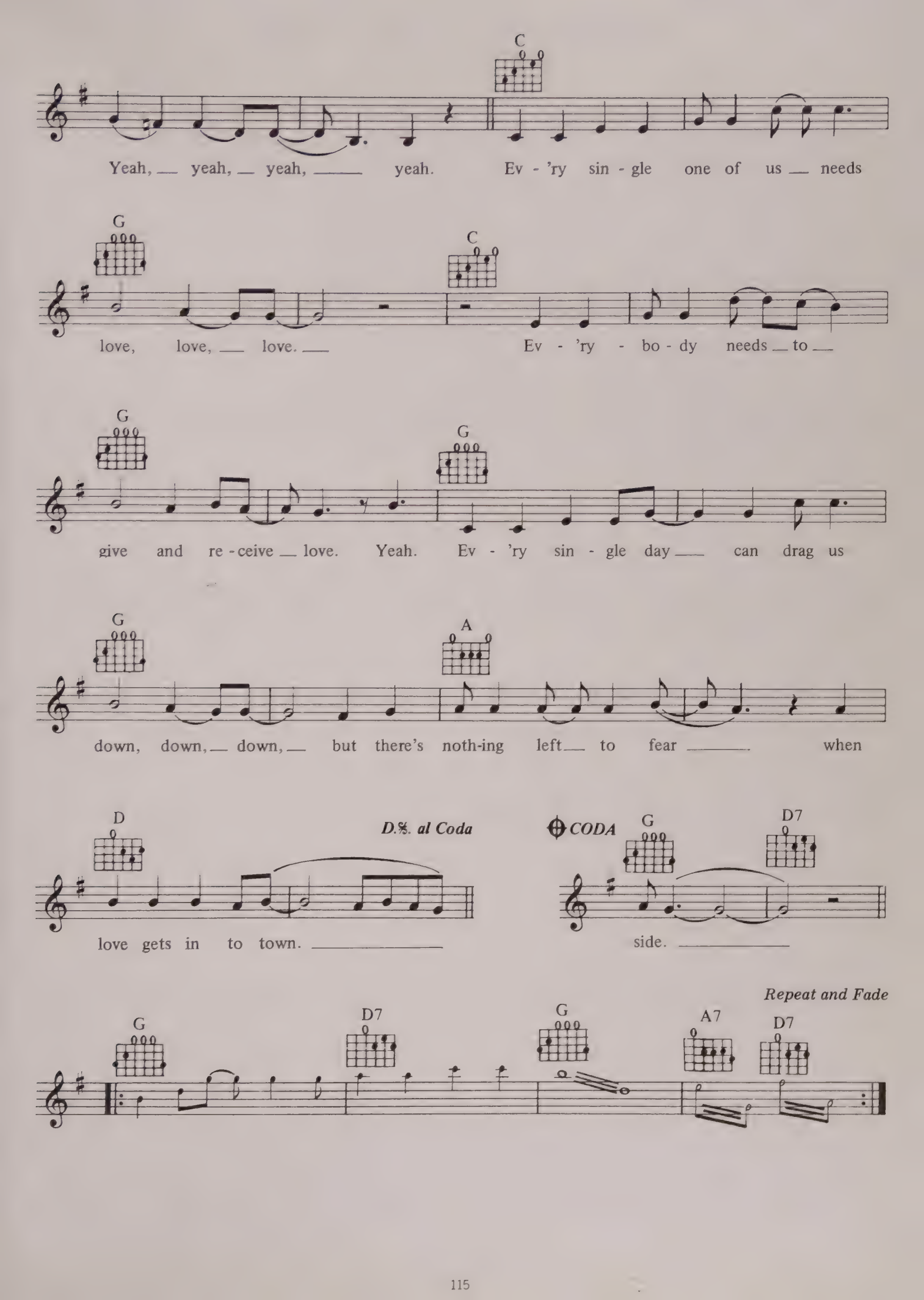

Am7
D7
G
D7
Ooh Noth-ing seems to hurt me when I'm


G
Am7
D7
G
D7
close to you. I'm so full of de-sire when you set


G
Am7
D7
G
D7
my head on fire. I need to be right by your


G
Am7
D7
tacet
side. Yes, I do. Yeah, yeah yeah, yeah.

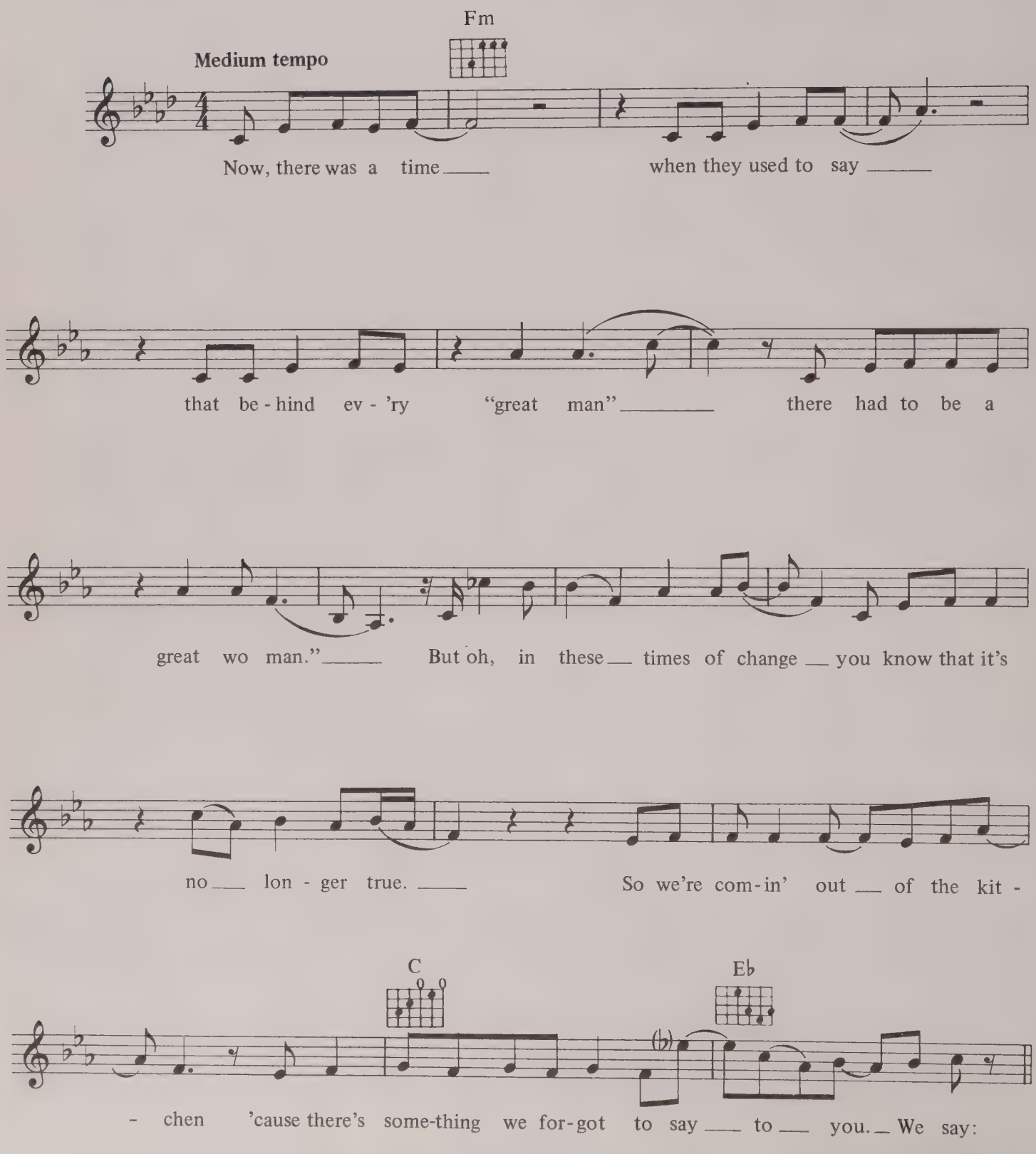

Yeah, yeah, yeah, yeah. Yeah, yeah, yeah, yeah.

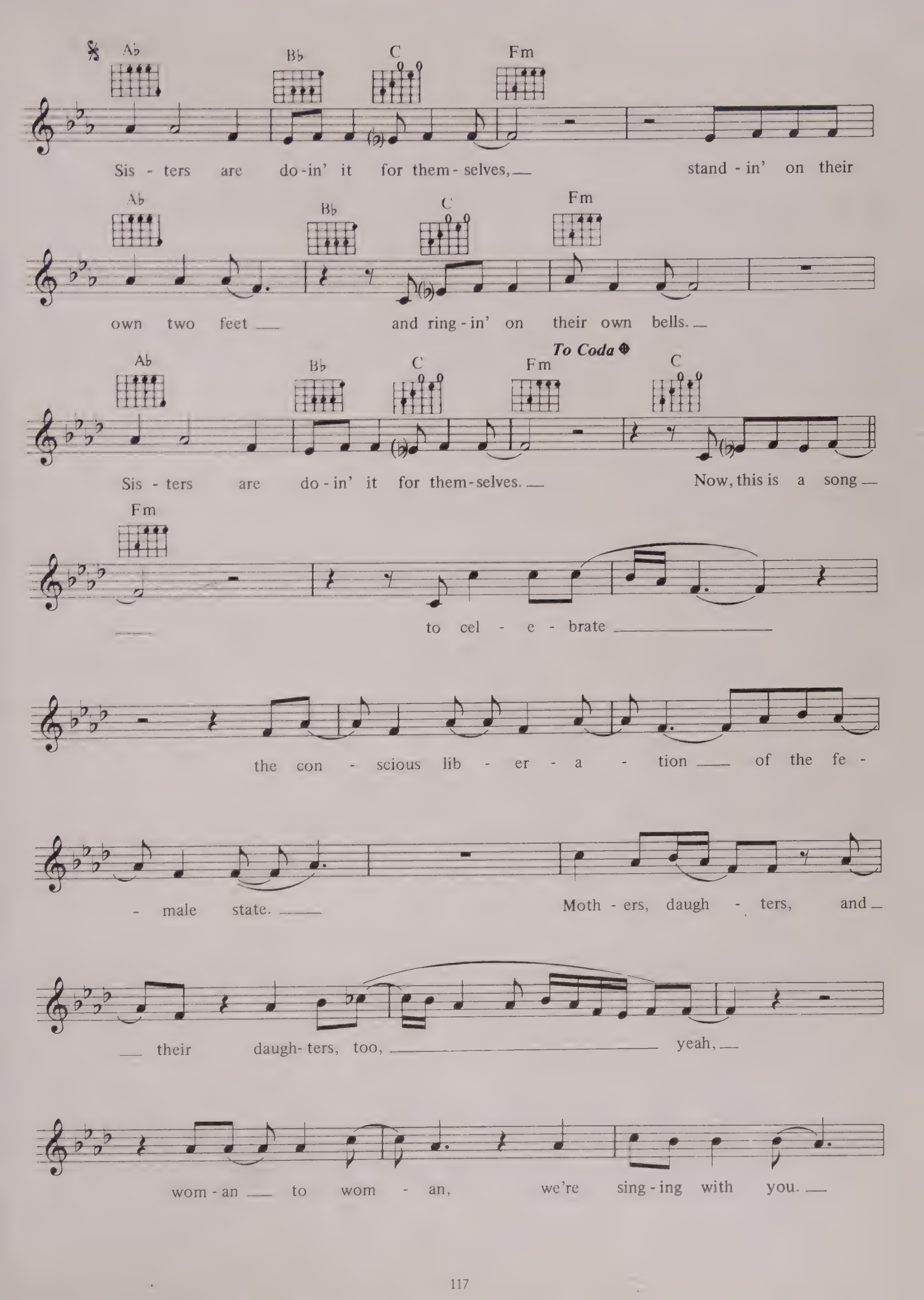

C
Yeah, yeah, yeah, yeah. Ev - 'ry sin - gle one of us needs
G
C
love, love, love. Ev - 'ry - bo - dy needs to
G
G
give and re - ceive love. Yeah. Ev - 'ry sin - gle day can drag us
G
A
down, down, down, but there's noth-ing left to fear when
D
D.%. al Coda
CODA
G
D7
love gets in to town.
side.
Repeat and Fade
G
D7
G
A7
D7

SISTERS ARE DOING IT FOR THEMSELVES

WORDS & MUSIC BY A.LENNOX & D.A.STEWART

© COPYRIGHT 1985 D'N'A LIMITED. CONTROLLED BY RCA MUSIC LIMITED, 3 CAVENDISH SQUARE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




Ab
Bb
C
Fm
Sis - ters are do-in' it for them-selves, stand - in' on their
own two feet and ring - in' on their own bells.
To Coda
Sis - ters are do - in' it for them-selves. Now, this is a song
to cel - e - brate
the con - scious lib - er - a - tion of the fe -
- male state. Moth - ers, daugh - ters, and
their daugh- ters, too, yeah,
wom - an to wom - an, we're sing - ing with you.

The "in - fe - ri - or sex" has got a new ex -

te - ri - or. We got doc - tors, law - yers, pol -

- i - ti - cians, too. Ev -

'ry - bo - dy take a look a - round.

C

Can you see, can you see, can you see, there's a wo-man right next to you.

D.S. al Coda *CODA*

E♭ C D♭

We say: Now we ain't mak-in' sto - ries and

B♭ D♭

we ain't lay - in' plans. Don't you know that a man still loves a

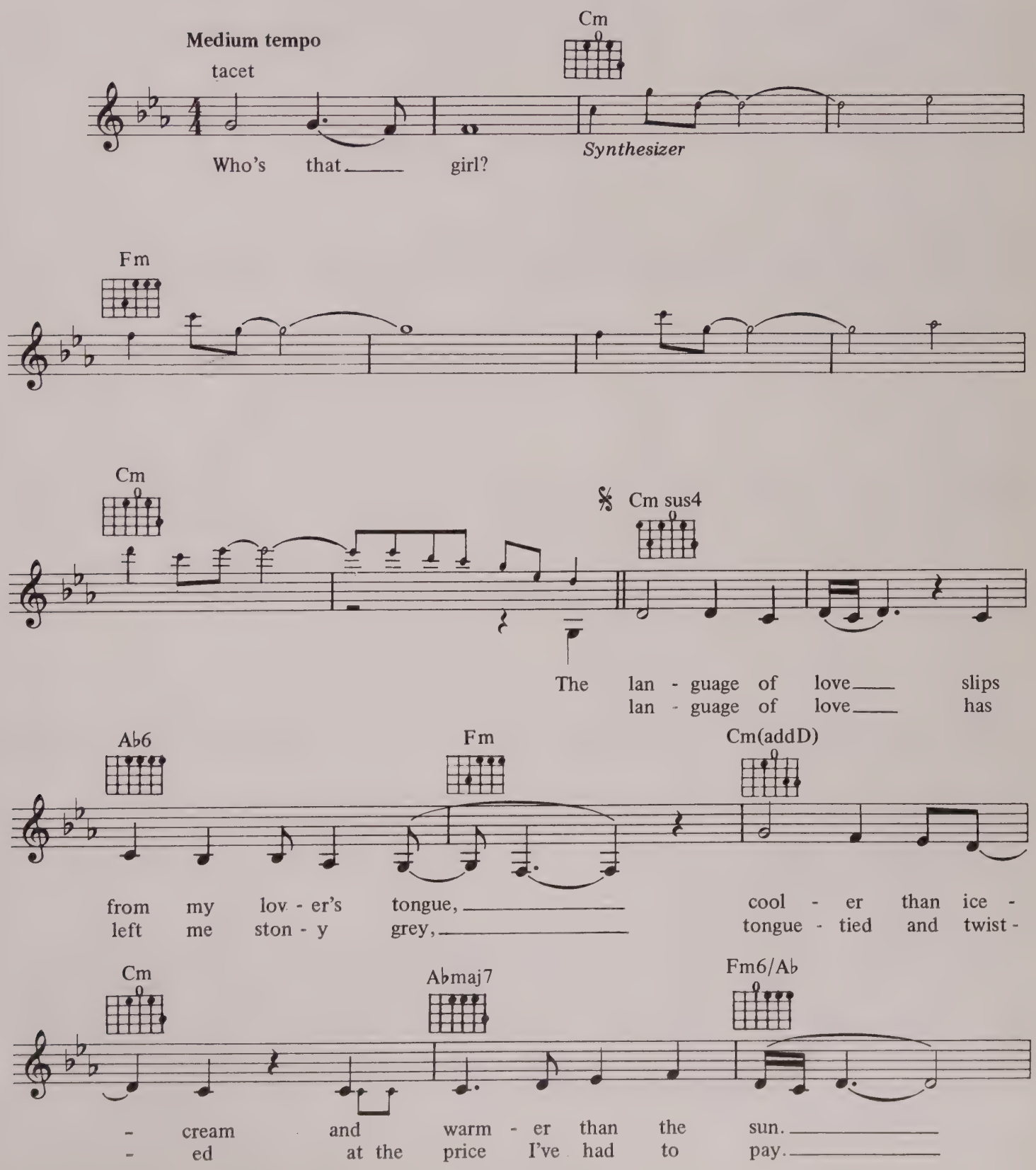
B♭ C *D.S. and Fade*

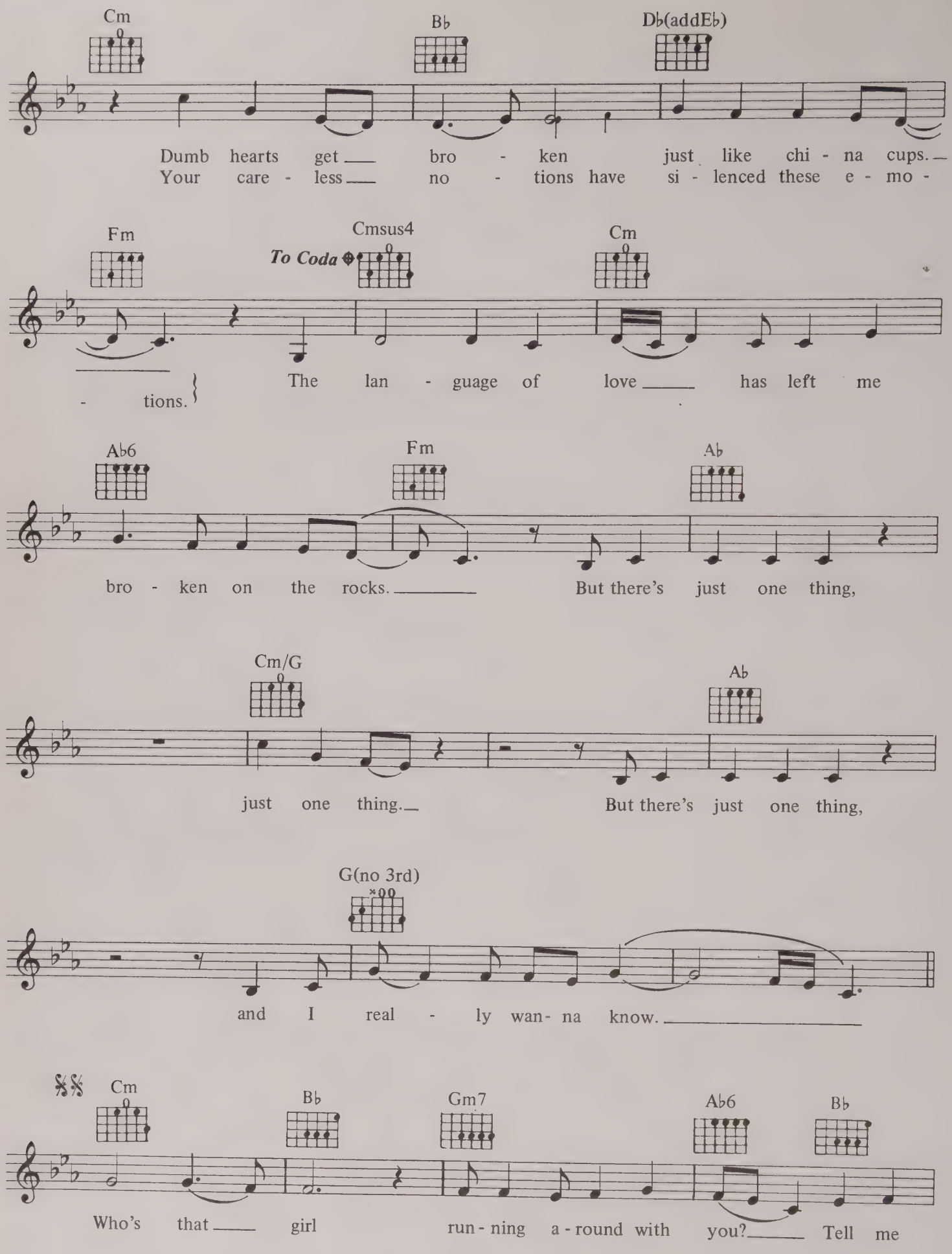
wo - man and a wo-man still loves a man. (Just the same though.)

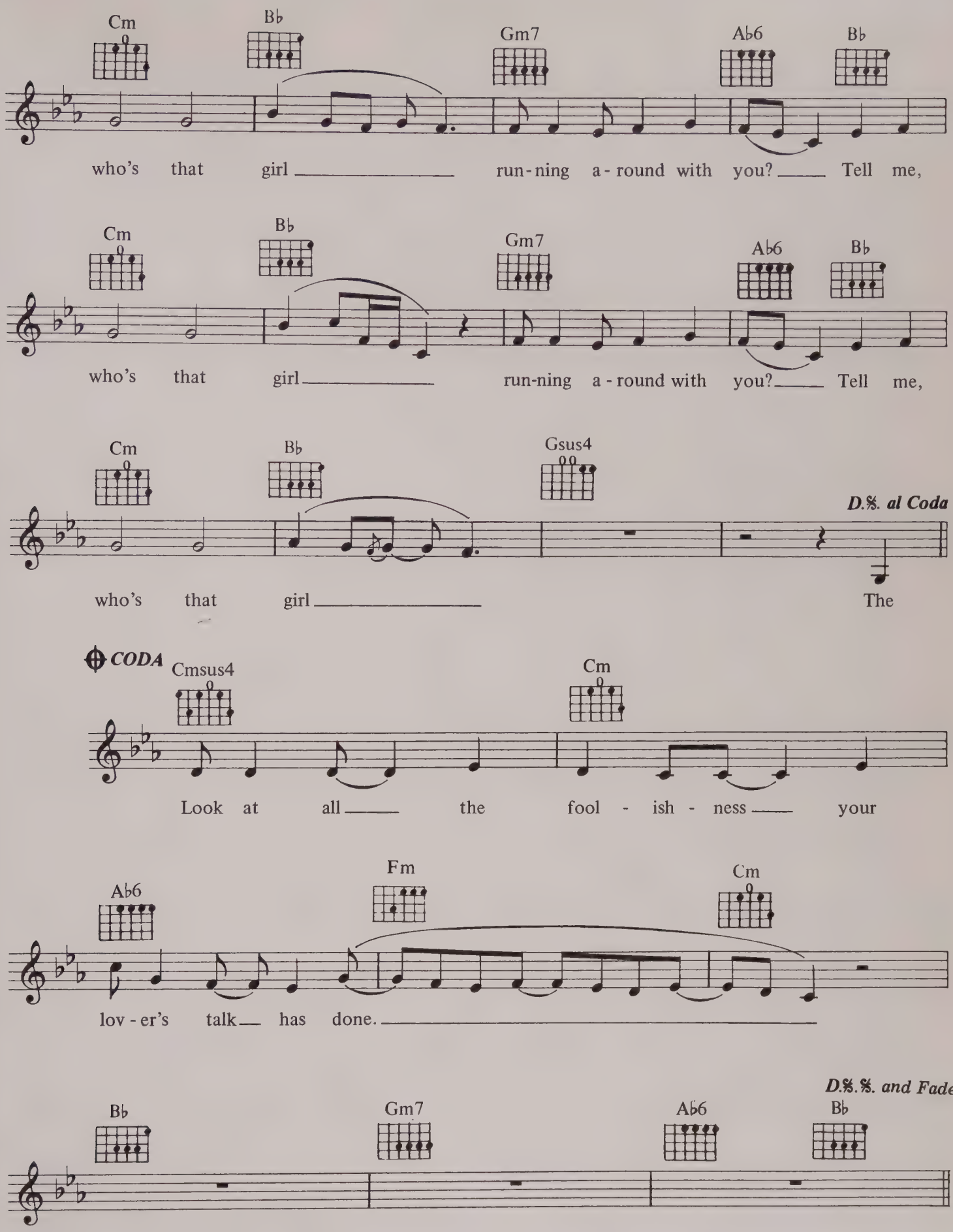
WHO'S THAT GIRL?

WORDS & MUSIC BY A.LENNOX & D.A.STEWART

© COPYRIGHT 1983,1984 D'N'A LIMITED. CONTROLLED BY RCA MUSIC LIMITED, 3 CAVENDISH SQUARE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED



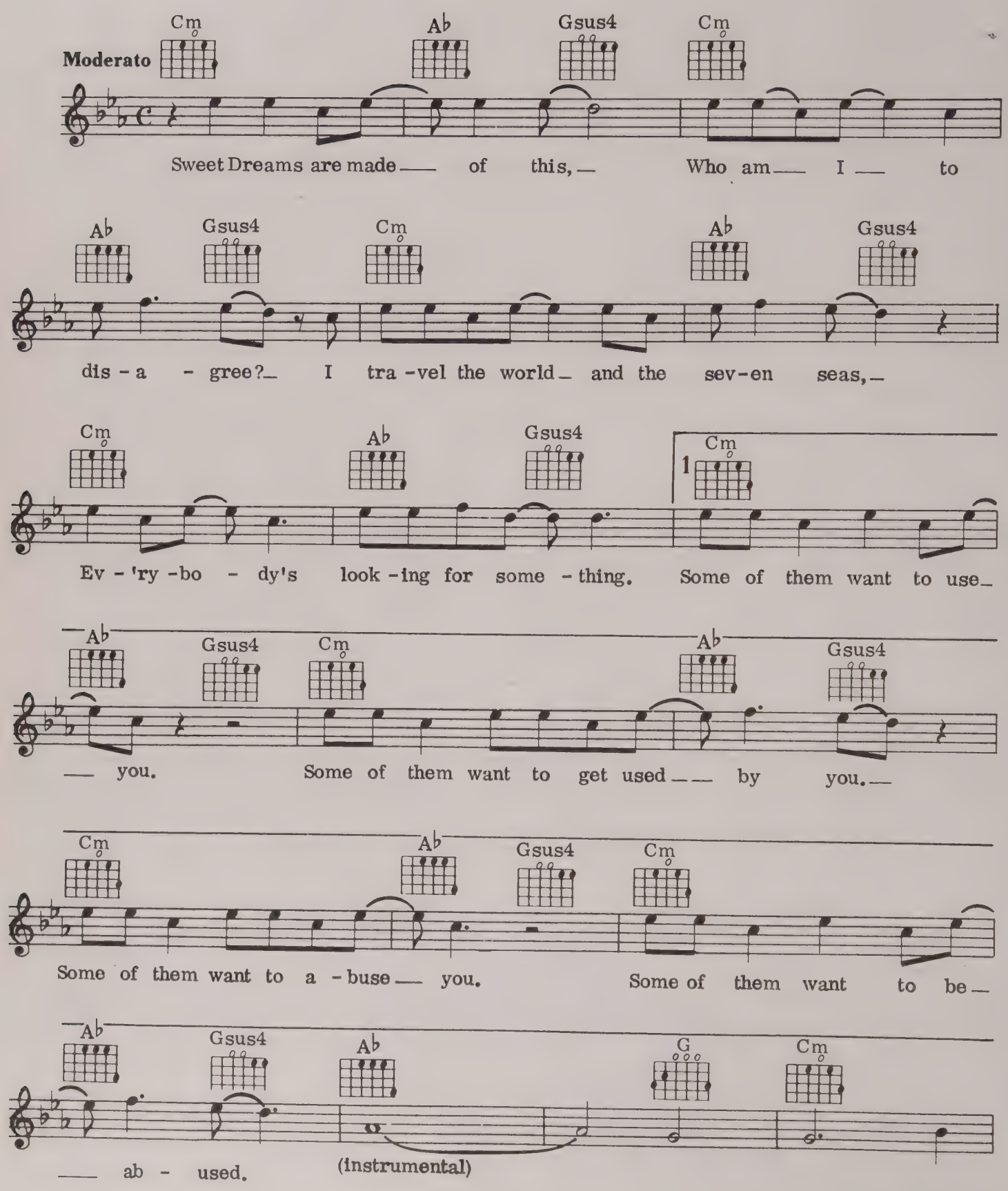

Cm
Bb
Db(addEb)
Dumb hearts get bro - ken just like chi - na cups.
Your care - less no - tions have si - lenced these e - mo -
Fm
Cmsus4
To Coda
Cm
- tions.
The lan - guage of love has left me
Ab6
Fm
Ab
bro - ken on the rocks.
But there's just one thing,
Cm/G
Ab
just one thing.
But there's just one thing,
G(no 3rd)
and I real - ly wan- na know.
Cm
Bb
Gm7
Ab6
Bb
Who's that girl run - ning a - round with you?
Tell me

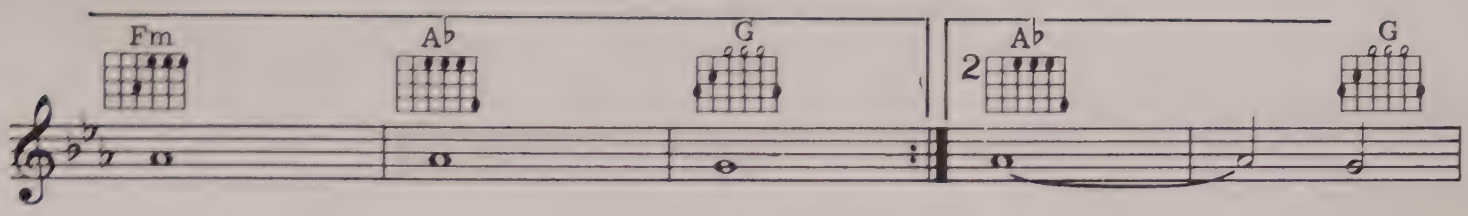

Cm
B♭
Gm7
A♭6
B♭
who's that girl run-ning a-round with you? Tell me,
Cm
B♭
Gm7
A♭6
B♭
who's that girl run-ning a-round with you? Tell me,
Cm
B♭
Gsus4
D.%. al Coda
who's that girl The
CODA
Cmsus4
Cm
Look at all the fool - ish - ness your
A♭6
Fm
Cm
lov - er's talk has done.
D.%.%. and Fade
B♭
Gm7
A♭6
B♭

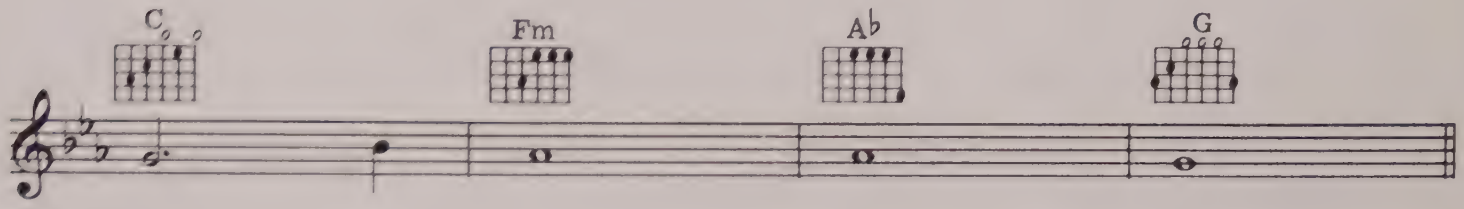
SWEET DREAMS ARE MADE OF THIS

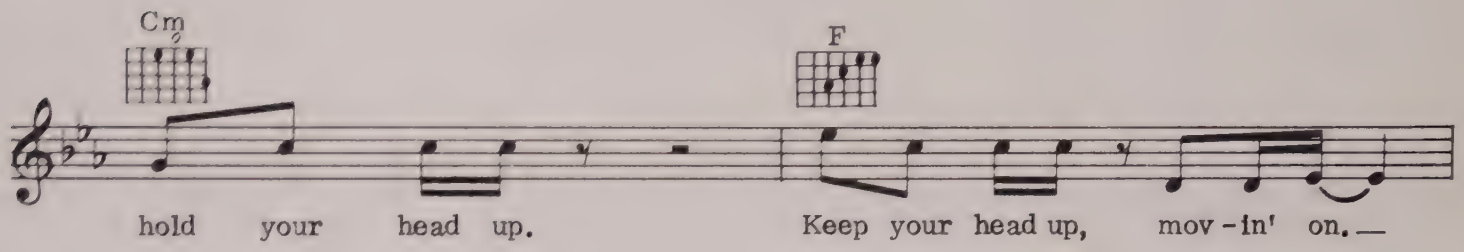
WORDS & MUSIC BY A.LENNOX & D.A. STEWART

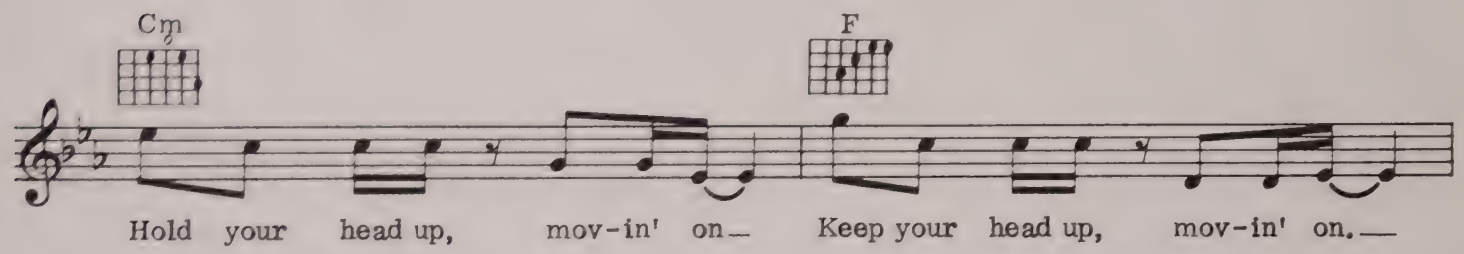
© COPYRIGHT 1983 D'N'A LIMITED. CONTROLLED BY RCA MUSIC LIMITED, 3 CAVENDISH SQUARE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

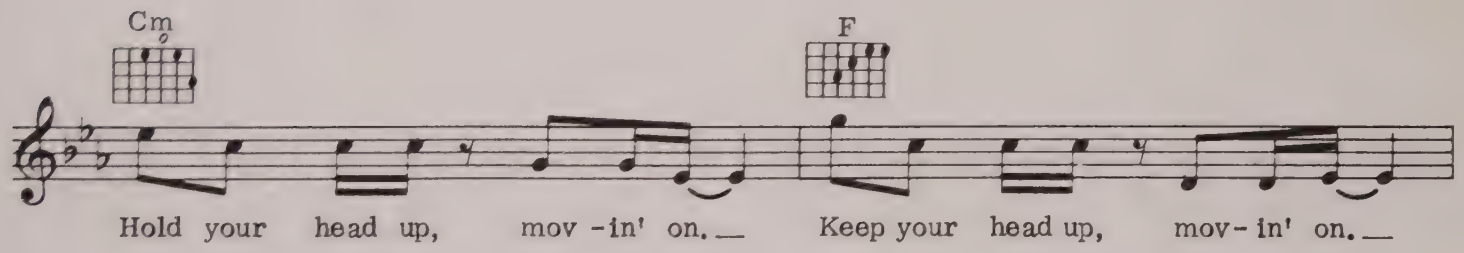


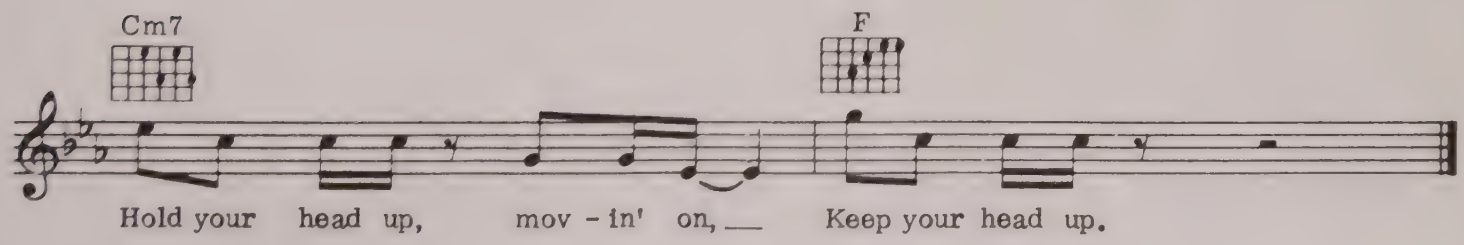

Fm
Ab
G
2
Ab
G


C
Fm
Ab
G


Cm
F
hold your head up.
Keep your head up, mov-in' on.


Cm
F
Hold your head up, mov-in' on
Keep your head up, mov-in' on.

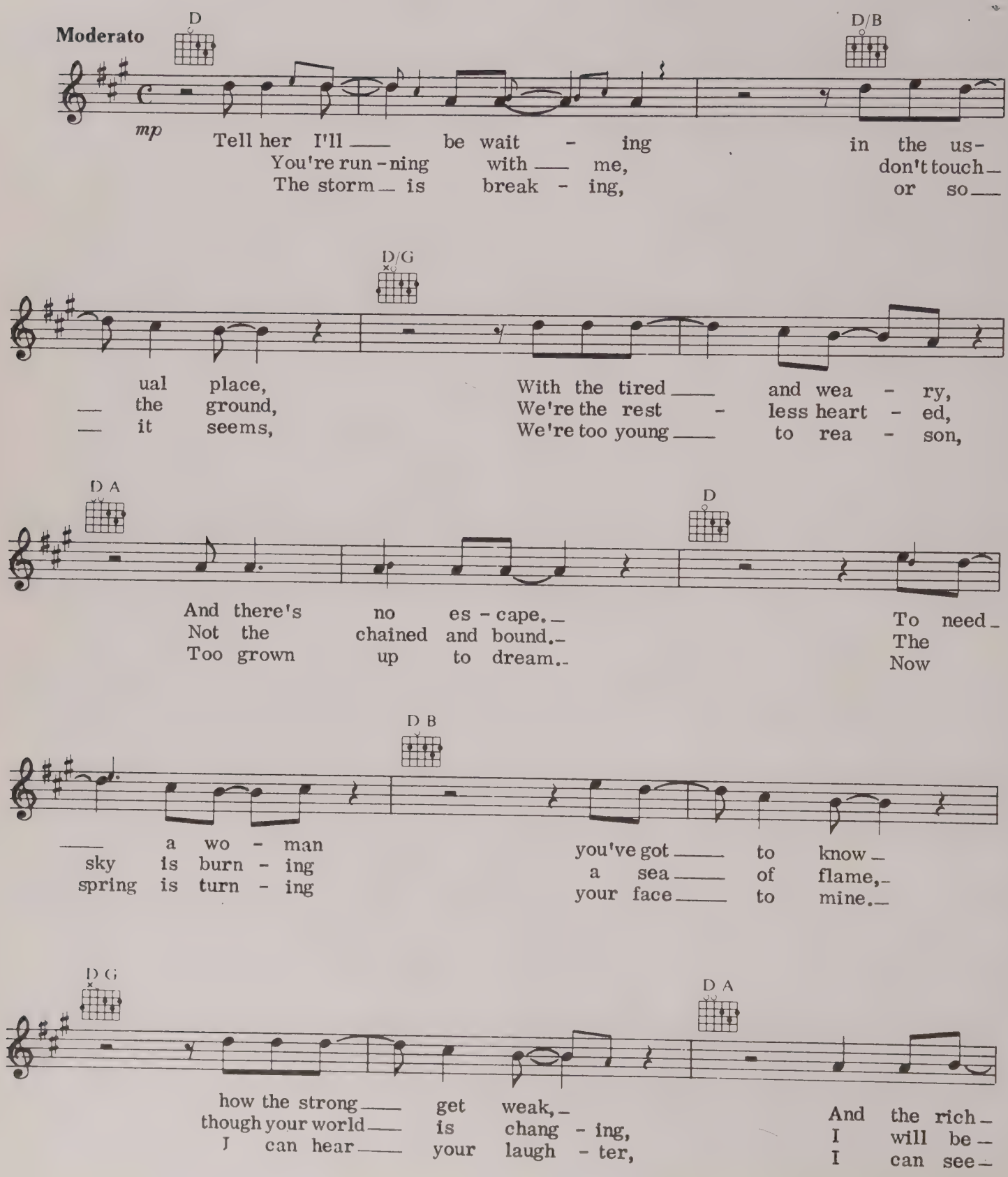

Cm
F
Hold your head up, mov-in' on.
Keep your head up, mov-in' on.

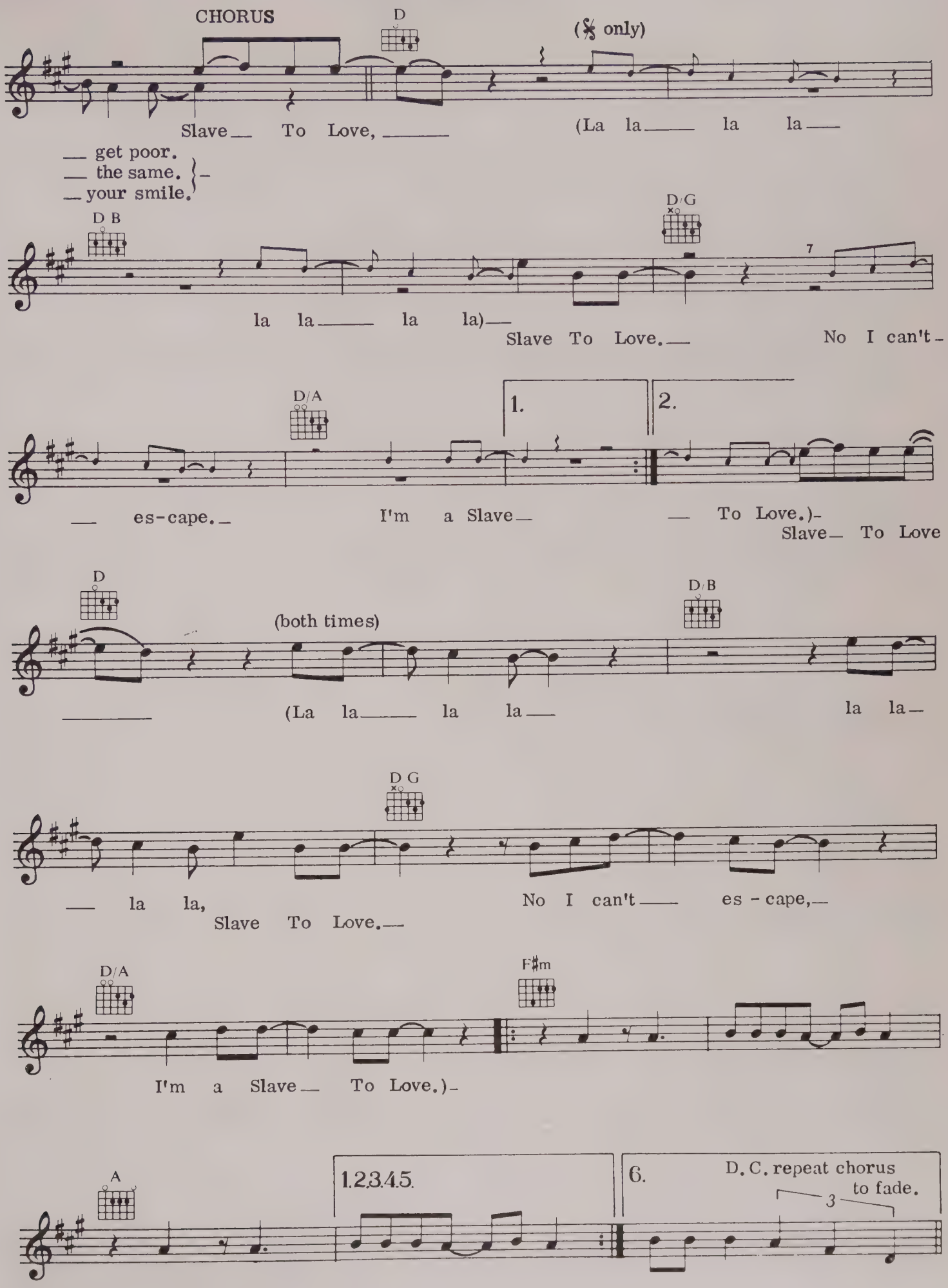

Cm7
F
Hold your head up, mov-in' on,
Keep your head up.

SLAVE TO LOVE

WORDS & MUSIC BY BRYAN FERRY

© COPYRIGHT 1985 EG MUSIC LIMITED, 63A KINGS ROAD, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

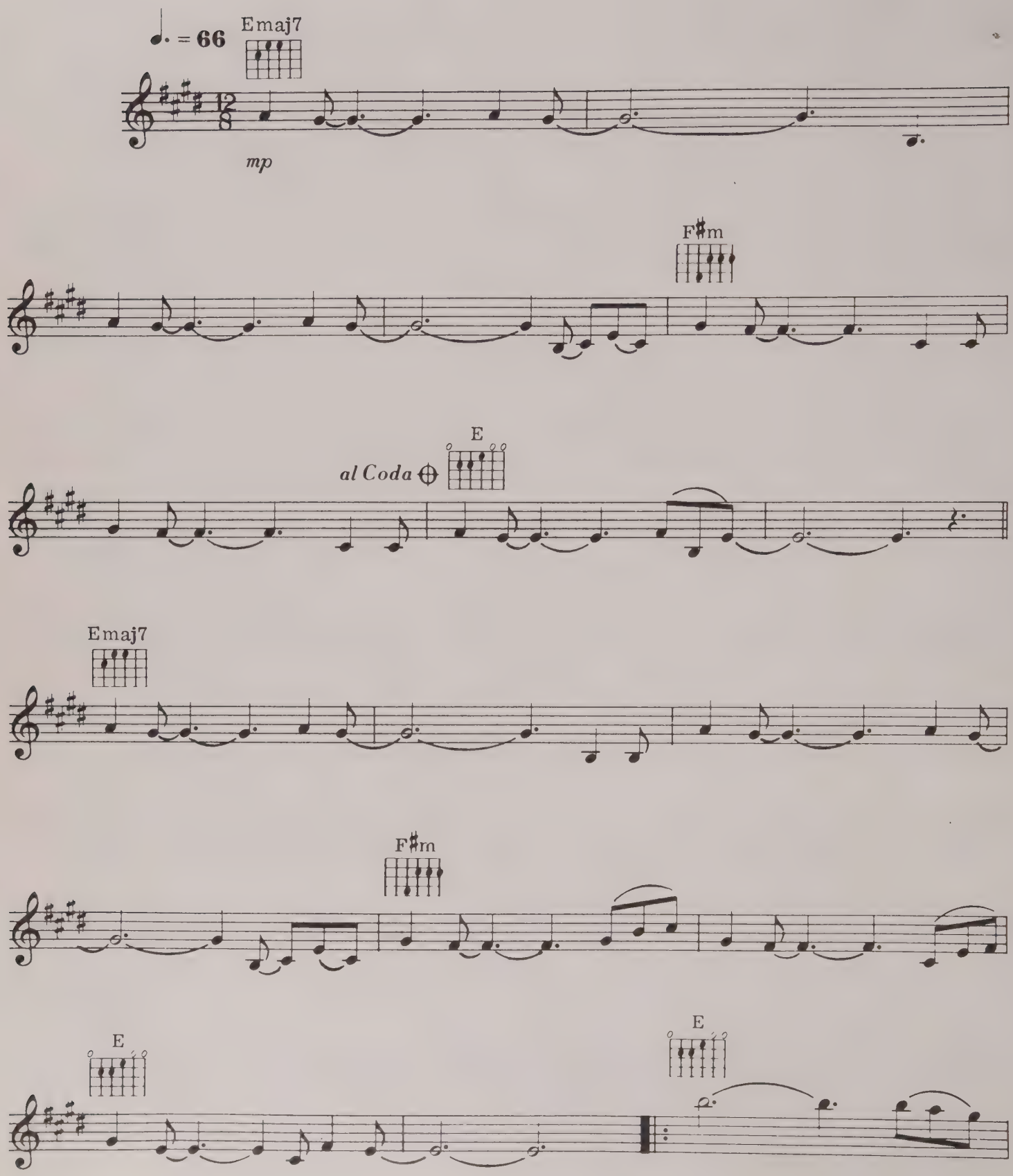


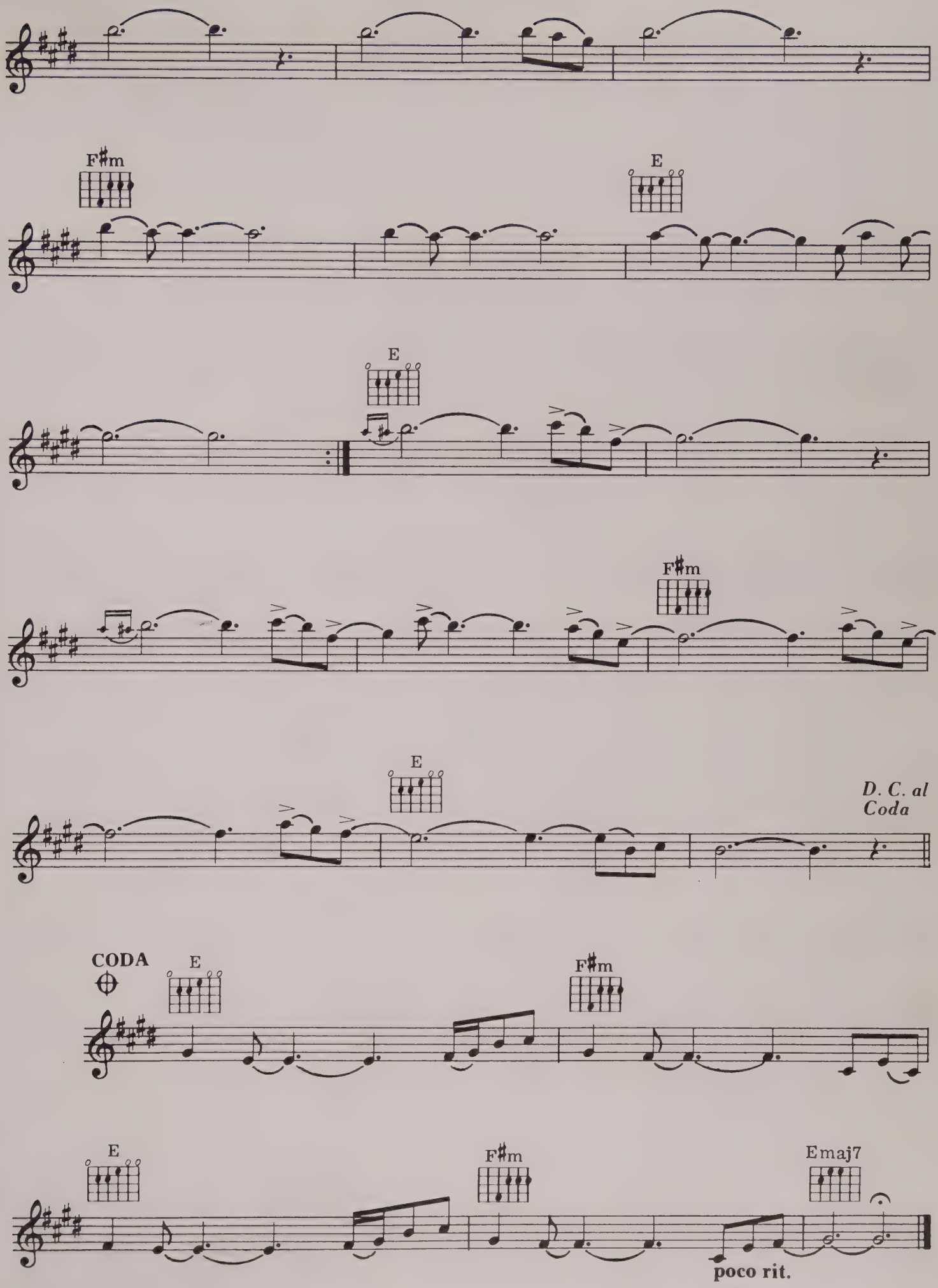

CHORUS
D
(𝄋 only)
Slave To Love,
(La la la la
get poor.
the same.
your smile.
D B
D/G
7
la la la la)
Slave To Love.
No I can't
D/A
1.
2.
es-cape.
I'm a Slave
To Love.)
Slave To Love
D
(both times)
D/B
(La la la la
la la
D G
la la,
Slave To Love.
No I can't es - cape,
D/A
F♯m
I'm a Slave To Love.)
A
1.2.3.4.5.
6.
D. C. repeat chorus
to fade.
3

ALBATROSS

COMPOSED BY PETER A. GREEN

© COPYRIGHT 1970 RACHEL MUSIC LIMITED. ADMINISTERED BY LEOSONG COPYRIGHT SERVICE LIMITED, 4A NEWMAN PASSAGE, LONDON W1 FOR THE WORLD.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

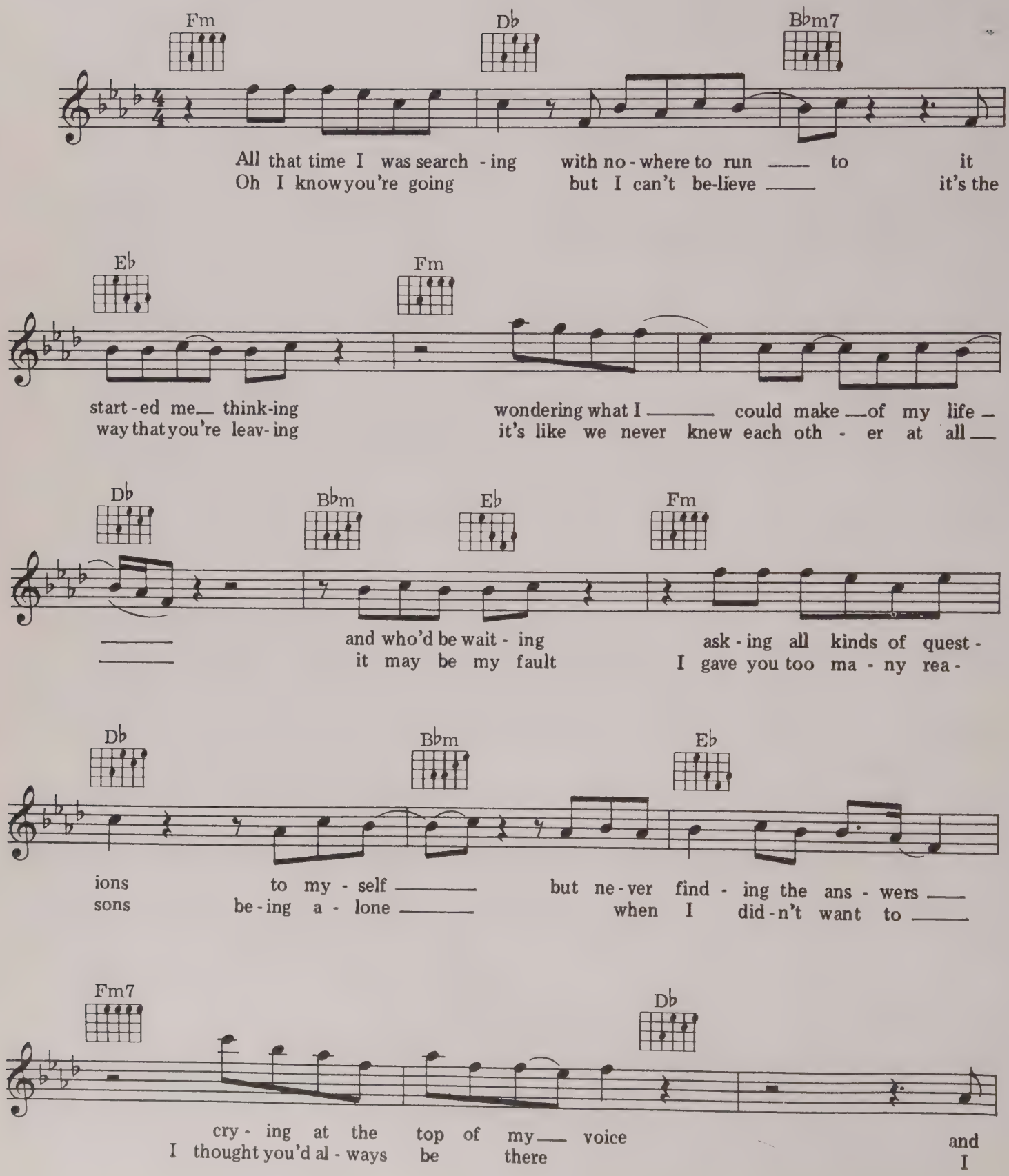


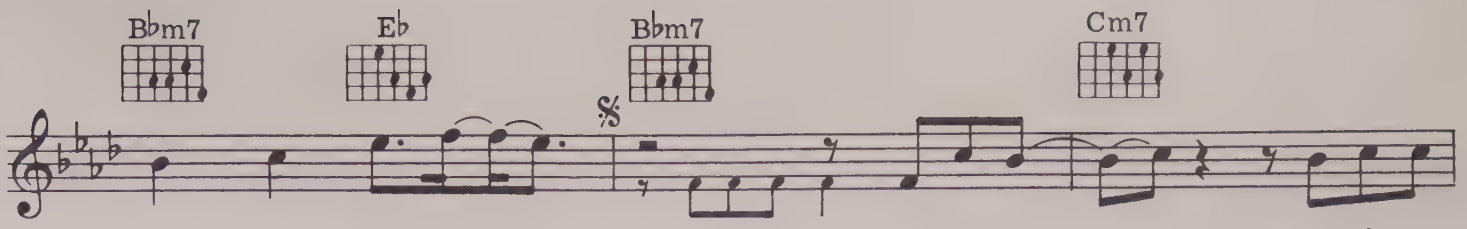

F♯m
E
E
F♯m
E
D. C. al
Coda
CODA
E
F♯m
E
F♯m
Emaj7
poco rit.

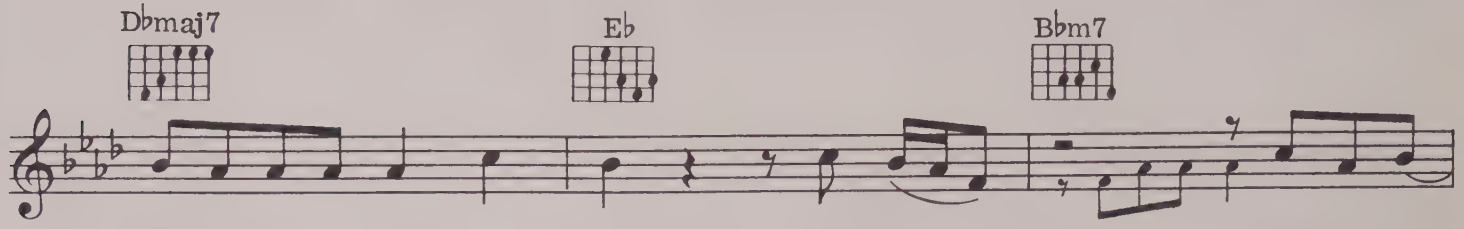
IN TOO DEEP

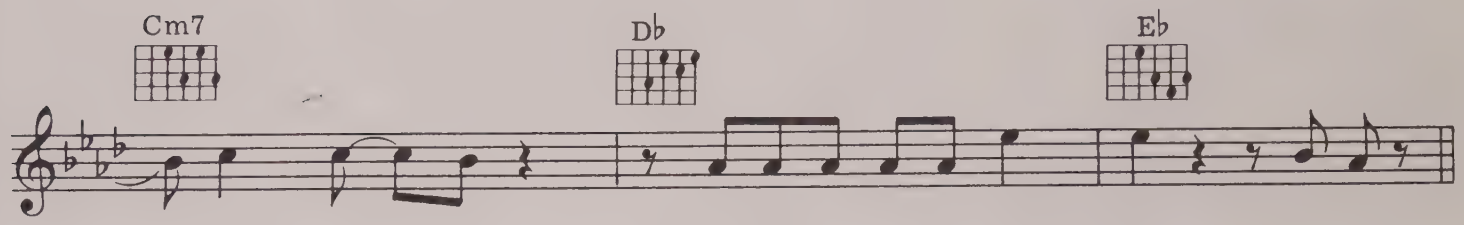
WORDS & MUSIC BY TONY BANKS, PHIL COLLINS & MIKE RUTHERFORD

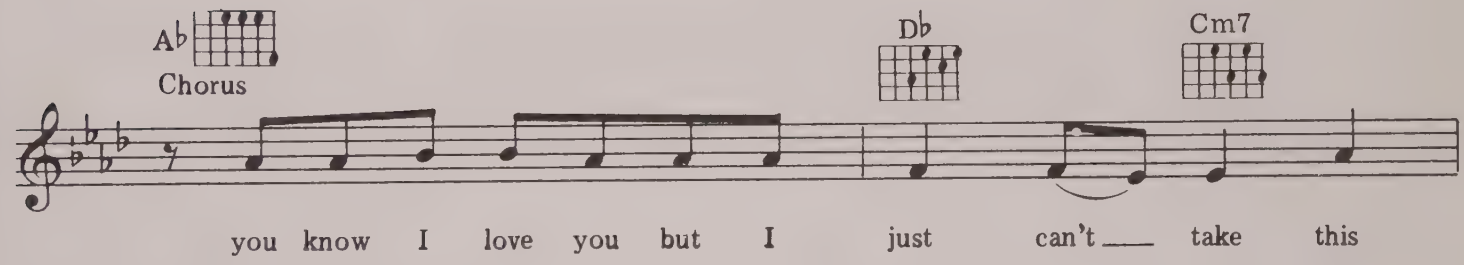
© COPYRIGHT 1986 ANTHONY BANKS LIMITED/PHILIP COLLINS LIMITED/MICHAEL RUTHERFORD LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

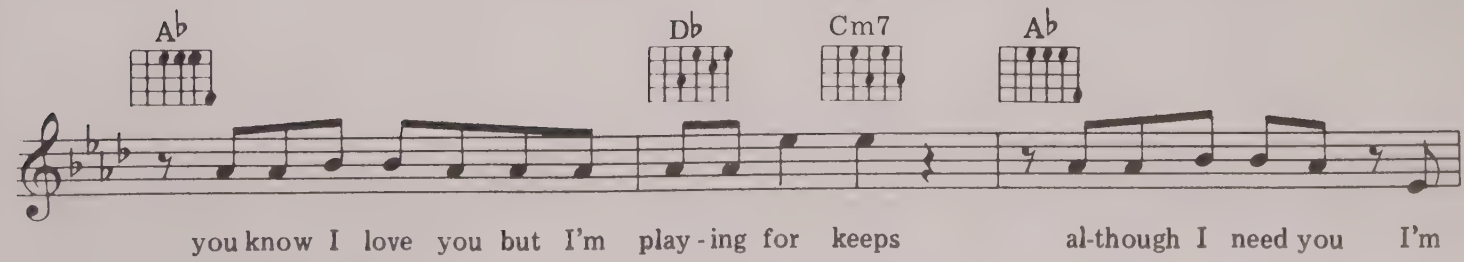


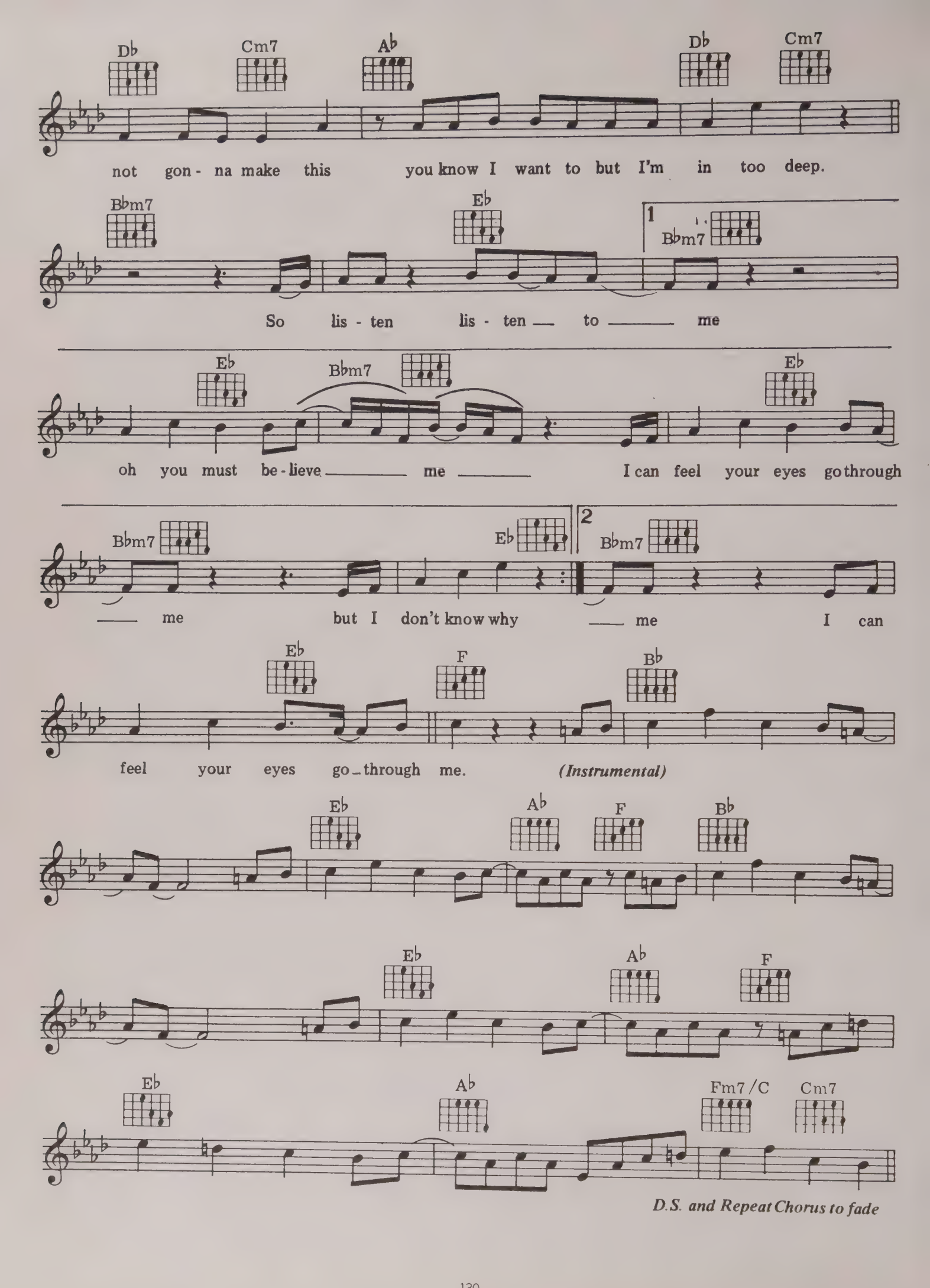

Bbm7
Eb
Bbm7
Cm7
no - one list - ening ___ all this time ___ I still re -
almost be - lieved you ___ all this time ___ I still re -
it seems I've spent too long ___ on - ly


Dbmaj7
Eb
Bbm7
mem-ber eve - ry - thing you said oh oh ___ there's so much_
mem-ber eve - ry - thing you said oh oh ___ there's so much_
thinking a - bout my - self oh oh ___ and now I want to spend_


Cm7
Db
Eb
___ you pro - mised how could I ev - er for - get. Lis - ten
___ you pro - mised how could I ev - er for - get.
___ my life ___ just car - ing 'bout some-bo-dy else.


Ab
Chorus
Db
Cm7
you know I love you but I just can't ___ take this


Ab
Db
Cm7
Ab
you know I love you but I'm play - ing for keeps al-though I need you I'm


Db Cm7 Ab Db Cm7
not gon - na make this you know I want to but I'm in too deep.
Bbm7 Eb 1 Bbm7
So lis - ten lis - ten to me
Eb Bbm7 Eb
oh you must be - lieve me I can feel your eyes go through
Bbm7 Eb 2 Bbm7
me but I don't know why me I can
Eb F Bb
feel your eyes go - through me. (Instrumental)
Eb Ab F Bb
Eb Ab F
Eb Ab Fm7/C Cm7
D.S. and Repeat Chorus to fade

ABACAB

WORDS & MUSIC BY TONY BANKS, PHIL COLLINS & MICHAEL RUTHERFORD

© COPYRIGHT 1981 ANTHONY BANKS LIMITED/PHILIP COLLINS LIMITED/MICHAEL RUTHERFORD LIMITED. HIT & RUN MUSIC (PUBLISHING) LIMITED, 81/83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Moderately bright

C — B♭/C

Look up on the wall,
If you're wrap - pin'
It's an il - lu - sion.

C — B♭/C — C

there on the floor,
up the world
It's a game,

un - der the pil -
'cause you've tak -
or re flec -

B♭/C — C — B♭/C

- low,
- en
- tion

be - hind the door.
some - one else - 's girl,
of some-one else - 's name.

C — B♭/C

There's a crack in the mir - ror.
when they turn on the pil - low,
When you wake in the morn - in',

C — B♭/C

Some - where there's a hole in a win - dow - pane.
ev - en when they ans - wer the tel - e - phone,
wake and find you're cov - ered with cel - lo - phane,

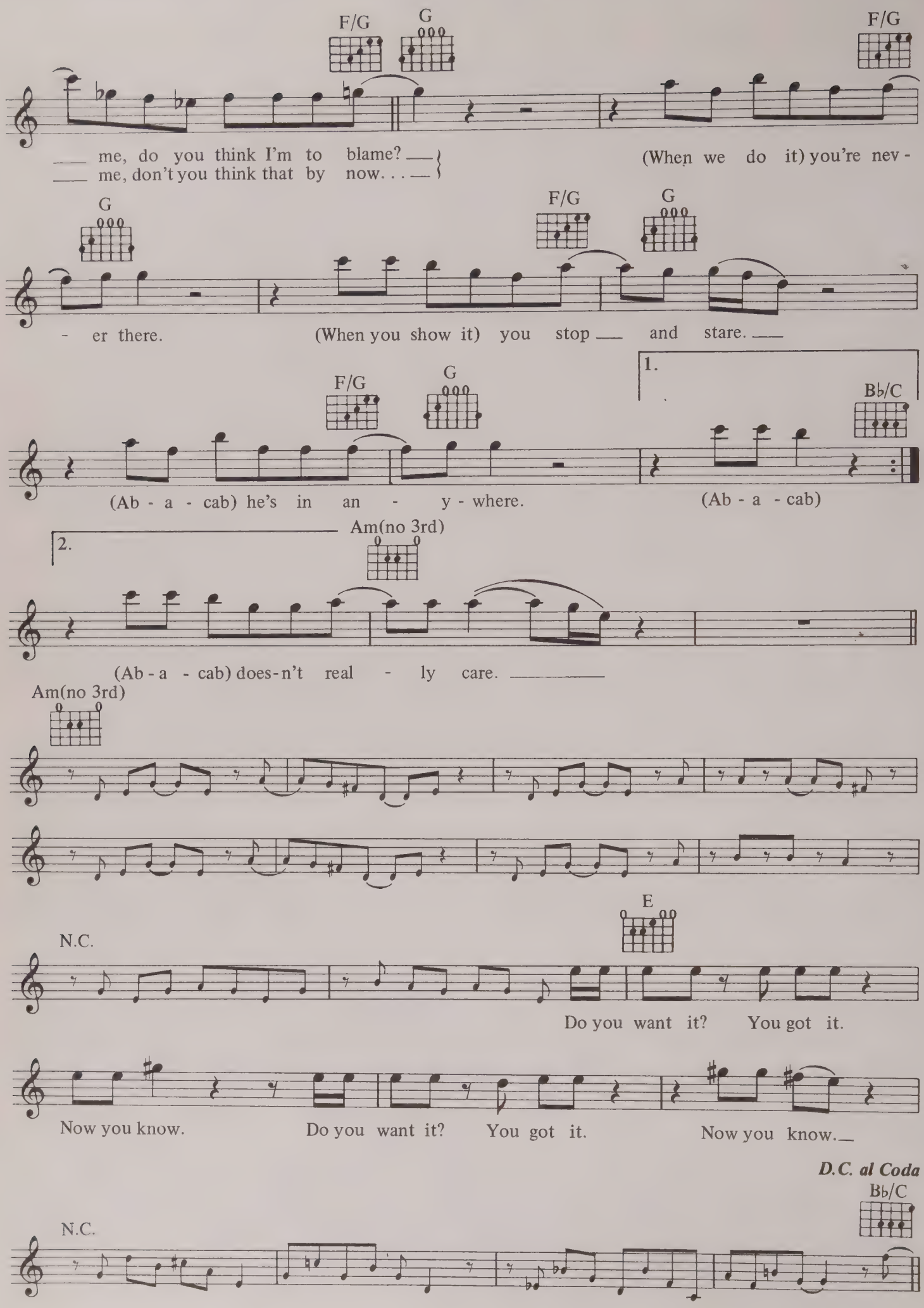
To Coda ⊕

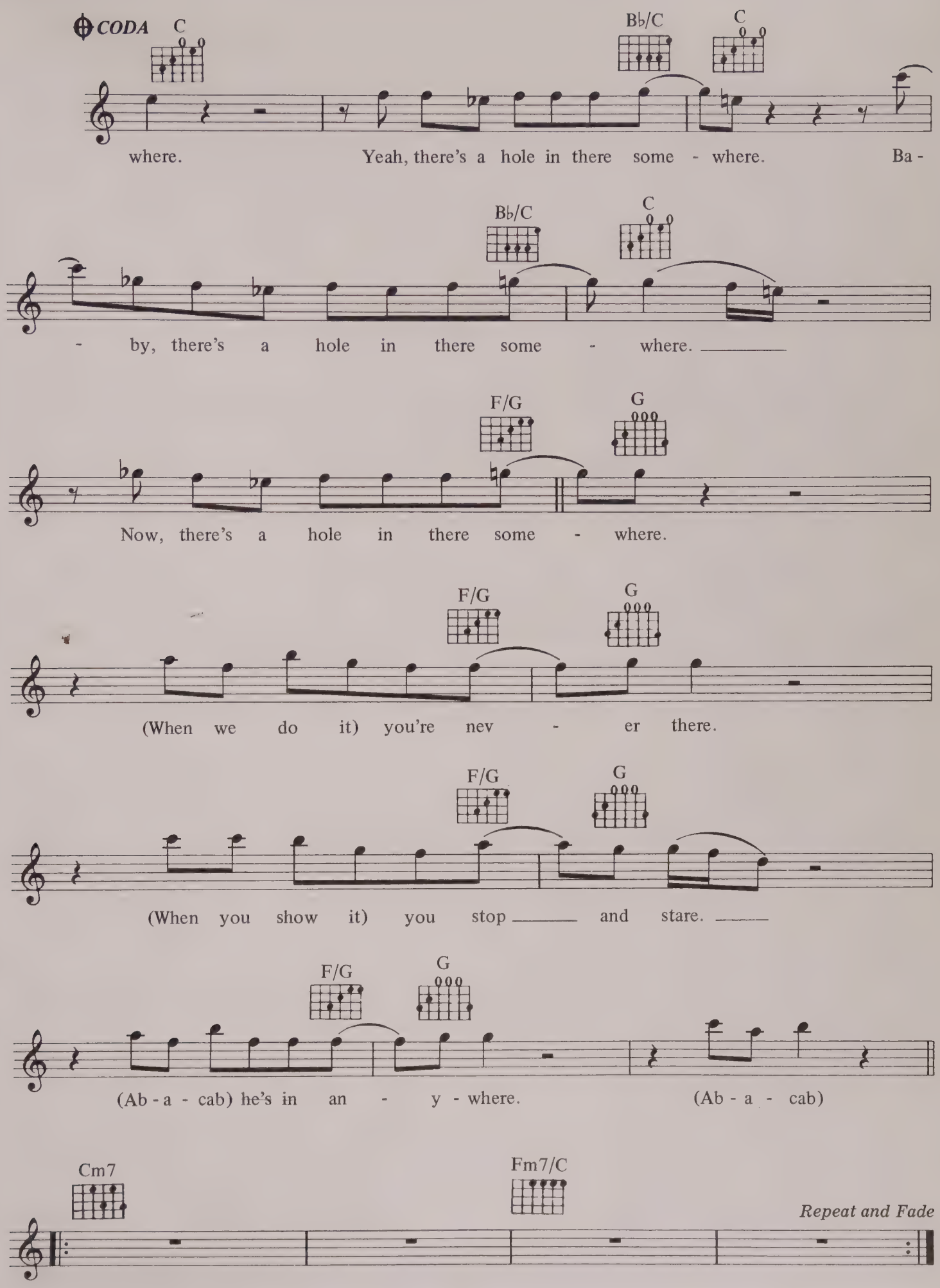
B♭/C — C

C

Do you think I'm to blame?
don't you think that by now. . .
well, there's a hole in there some -

Tell
Tell


F/G
G
F/G
me, do you think I'm to blame?
me, don't you think that by now. . .
(When we do it) you're nev -
G
F/G
G
- er there.
(When you show it) you stop and stare.
F/G
G
1.
B♭/C
(Ab - a - cab) he's in an - y - where.
(Ab - a - cab)
2.
Am(no 3rd)
(Ab - a - cab) does-n't real - ly care.
Am(no 3rd)
N.C.
E
Do you want it? You got it.
Now you know.
Do you want it? You got it.
Now you know.
D.C. al Coda
B♭/C
N.C.


CODA
C
Bb/C
C
where. Yeah, there's a hole in there some - where. Ba -
Bb/C
C
- by, there's a hole in there some - where.
F/G
G
Now, there's a hole in there some - where.
F/G
G
(When we do it) you're nev - er there.
F/G
G
(When you show it) you stop and stare.
F/G
G
(Ab - a - cab) he's in an - y - where. (Ab - a - cab)
Cm7
Fm7/C
Repeat and Fade

LAND OF CONFUSION

WORDS & MUSIC BY TONY BANKS, PHIL COLLINS & MIKE RUTHERFORD

© COPYRIGHT 1986 ANTHONY BANKS LIMITED/PHILIP COLLINS LIMITED/MICHAEL RUTHERFORD LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

♩ = 120

Db Eb Gb

I must - 've dreamed a thou - sand dreams
Now did you read the news to - day
Oh su - per - man where are you now
I won't be com - ing home to night

Ab Cb

been hun - ted by a mil - lion screams
they say that dan - ger's gone a - way
well eve - ry - thing's gone wrong some how
my gen - era - tion - will put it right

Db Ebm

but I can hear the march - ing feet they're mov-ing
but I can see the fire's still alight burn-ing
the men of steal the men of power are los - ing com -
we're not just mak-ing pro - mi - ses that we know

1. Db

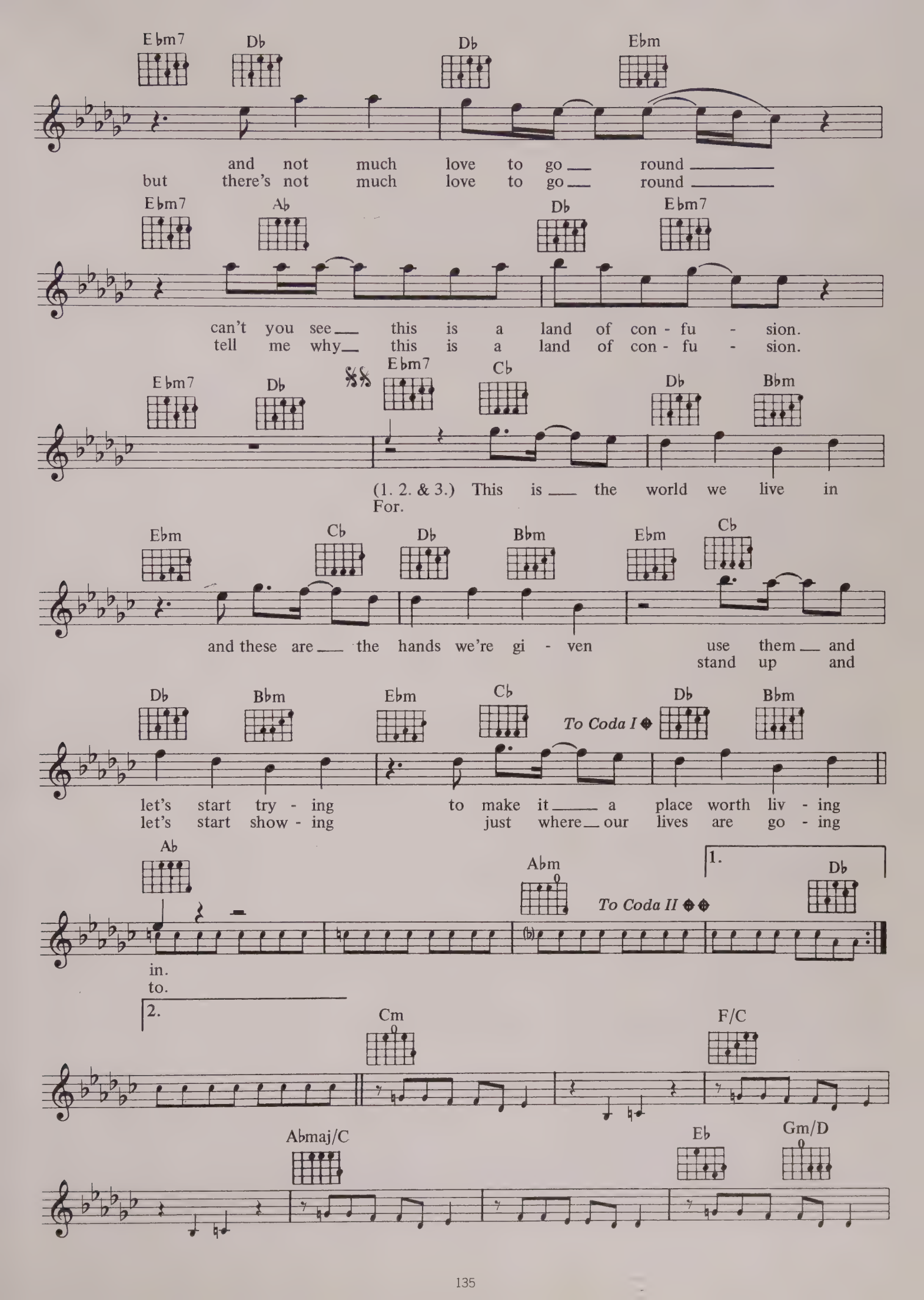
in - to the street.

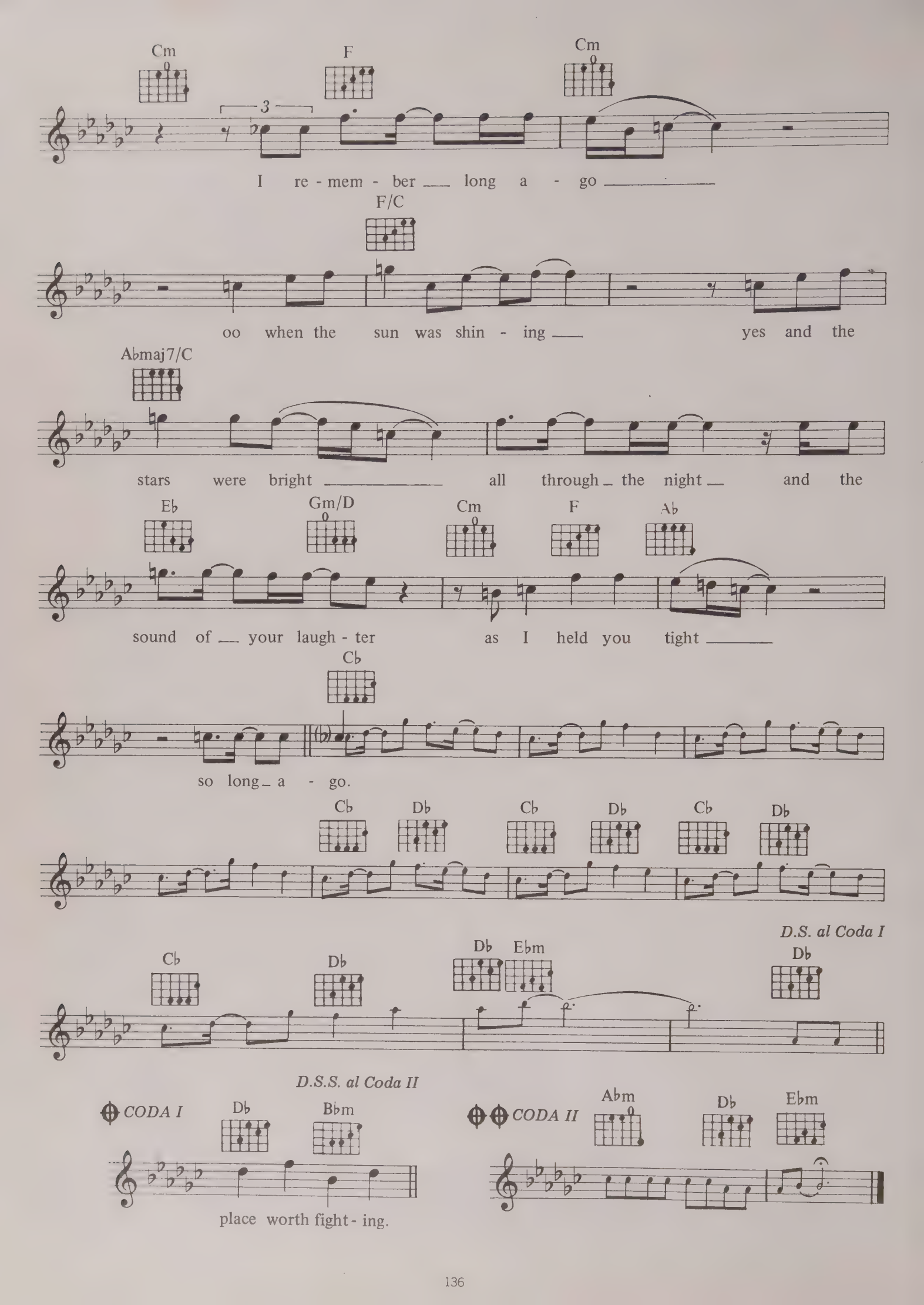
2. 3. 4. Db Ebm

in to the night there's too ma-ny men
trol by the hour this is the time
we'll ne - ver keep *as 1st time*

Ebm7 Ab Db Ebm

too ma - ny peo - ple mak - ing too ma - ny pro - blems
this is the place so we look for the fu - ture

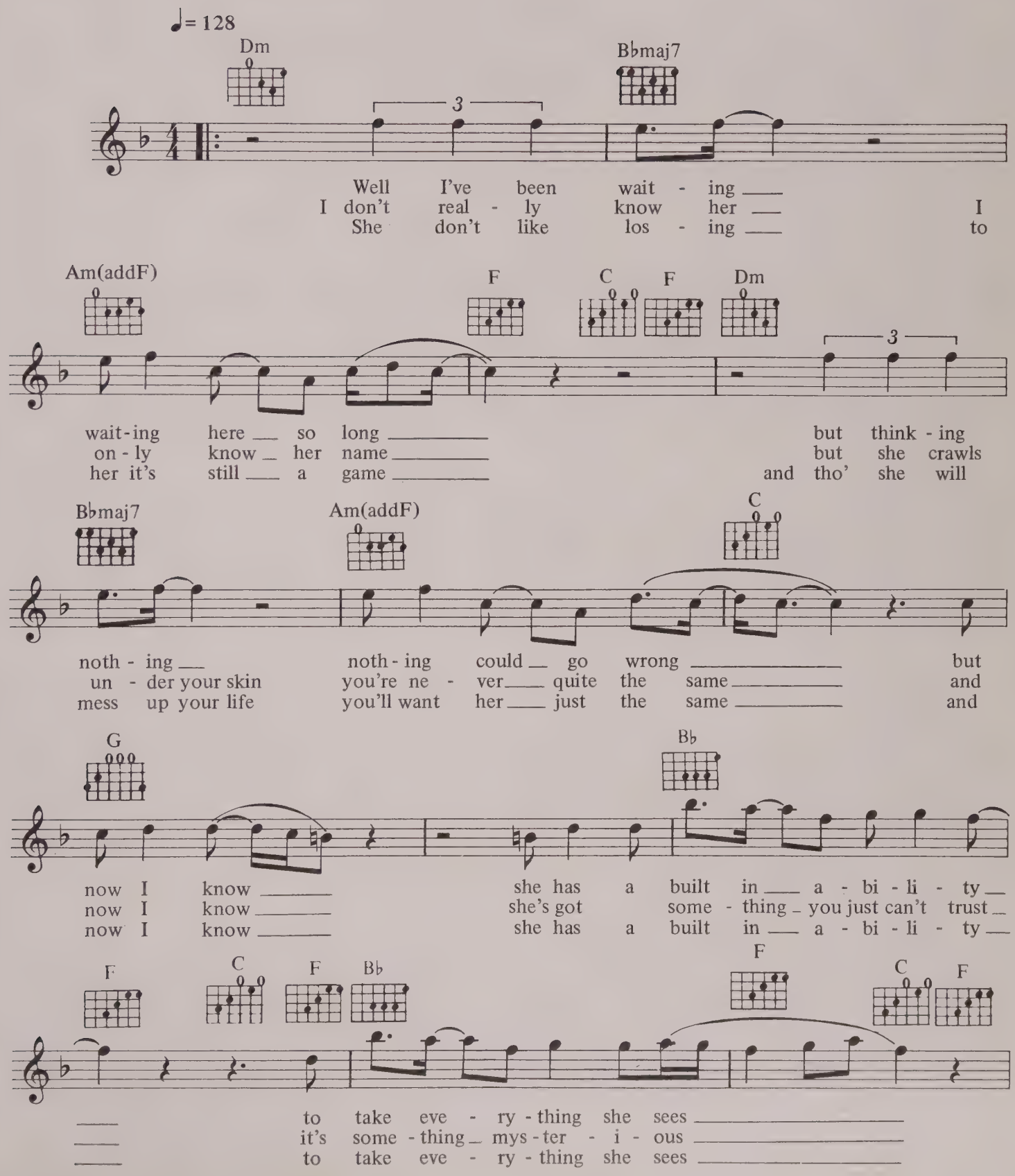

Ebm7 Db Db Ebm
and not much love to go round
but there's not much love to go round
Ebm7 Ab Db Ebm7
can't you see this is a land of con - fu - sion.
tell me why this is a land of con - fu - sion.
Ebm7 Db Ebm7 Cb Db Bbm
(1. 2. & 3.) This is the world we live in
For.
Ebm Cb Db Bbm Ebm Cb
and these are the hands we're gi - ven use them and
stand up and
Db Bbm Ebm Cb Db Bbm
To Coda I
let's start try - ing to make it a place worth liv - ing
let's start show - ing just where our lives are go - ing
Ab Abm Db
1.
To Coda II
in.
to.
2.
Cm F/C
Abmaj/C Eb Gm/D

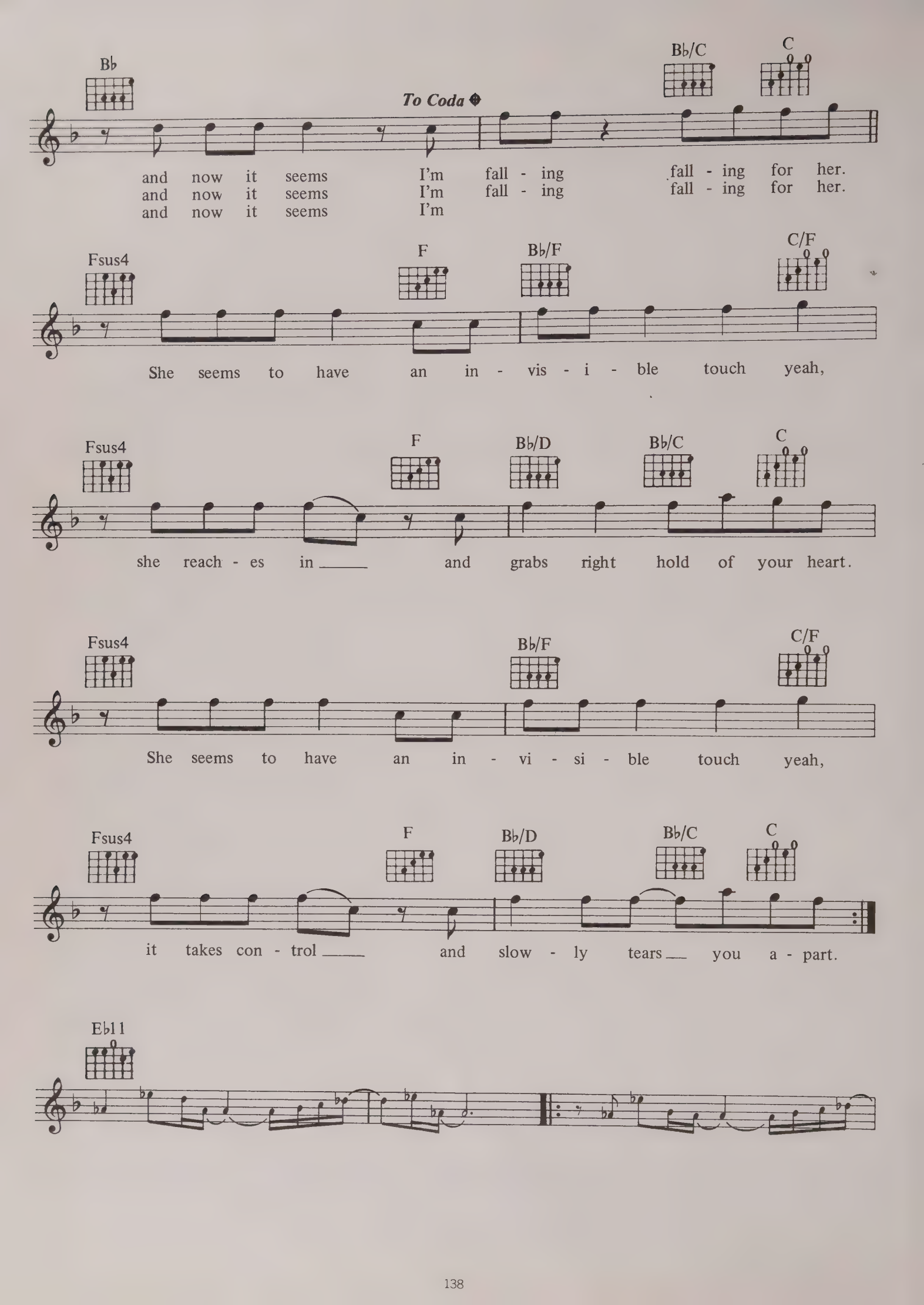

Cm
F
Cm
3
I re - mem - ber long a - go
F/C
oo when the sun was shin - ing yes and the
Abmaj7/C
stars were bright all through the night and the
Eb
Gm/D
Cm
F
Ab
sound of your laugh - ter as I held you tight
Cb
so long a - go.
Cb
Db
Cb
Db
Cb
Db
D.S. al Coda I
Cb
Db
Db
Ebm
Db
D.S.S. al Coda II
CODA I
Db
Bbm
CODA II
Abm
Db
Ebm
place worth fight - ing.

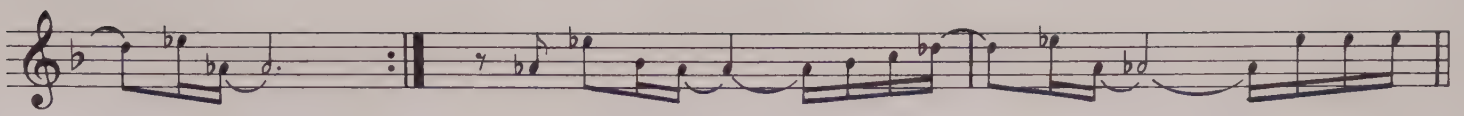
INVISIBLE TOUCH

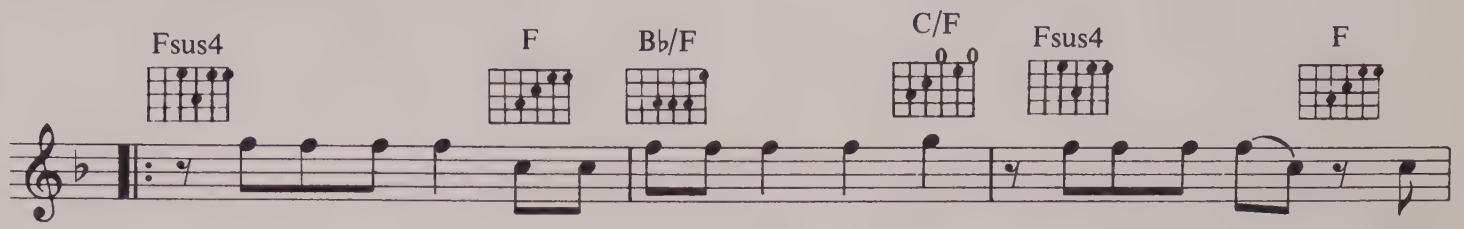
WORDS & MUSIC BY TONY BANKS, PHIL COLLINS & MIKE RUTHERFORD

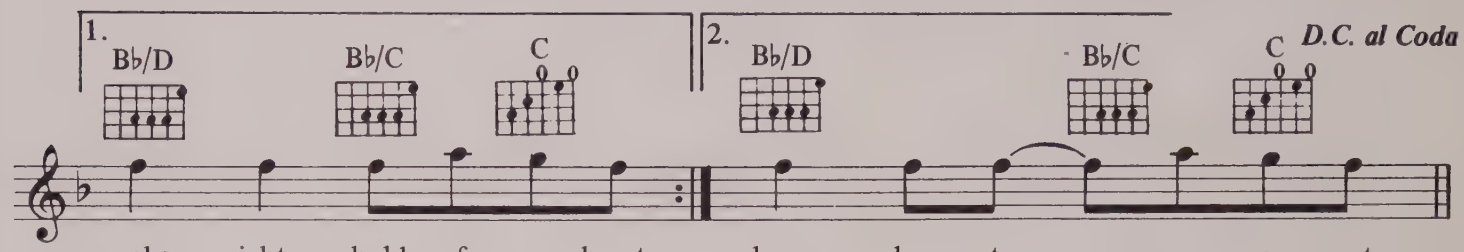
© COPYRIGHT 1986 ANTHONY BANKS LIMITED/PHILIP COLLINS LIMITED/MICHAEL RUTHERFORD LIMITED/HIT & RUN MUSIC (PUBLISHING) LIMITED, 81–83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

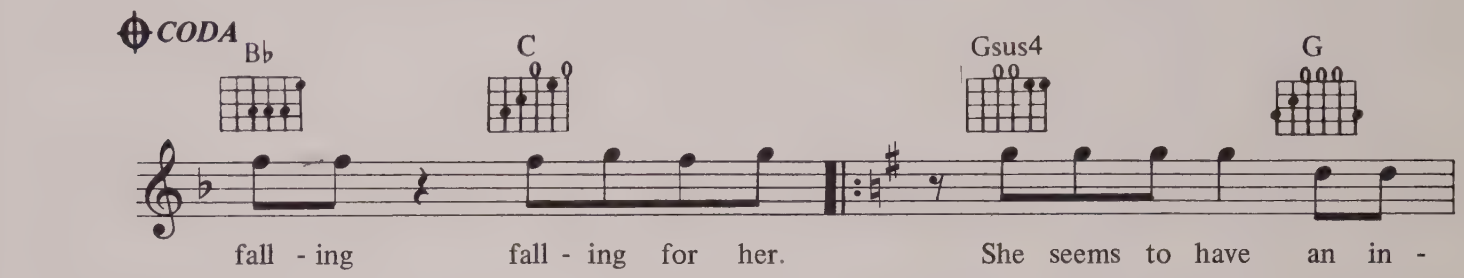


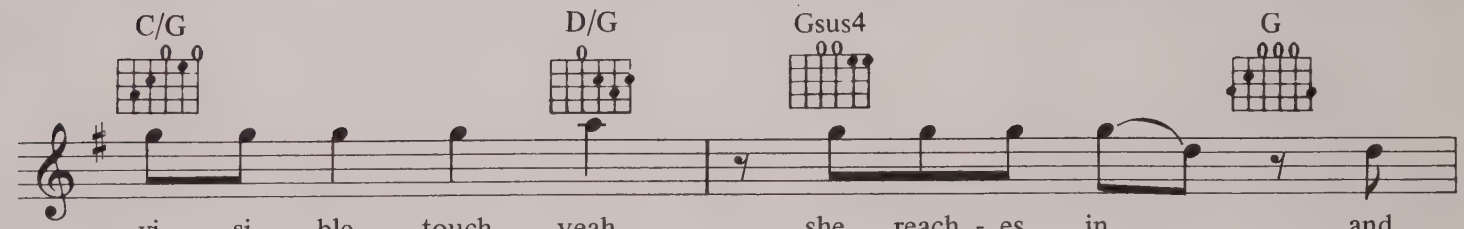

Bb
To Coda
Bb/C
C
and now it seems I'm fall - ing fall - ing for her.
and now it seems I'm fall - ing fall - ing for her.
and now it seems I'm
Fsus4
F
Bb/F
C/F
She seems to have an in - vis - i - ble touch yeah,
Fsus4
F
Bb/D
Bb/C
C
she reach - es in and grabs right hold of your heart.
Fsus4
Bb/F
C/F
She seems to have an in - vi - si - ble touch yeah,
Fsus4
F
Bb/D
Bb/C
C
it takes con - trol and slow - ly tears you a - part.
Eb11

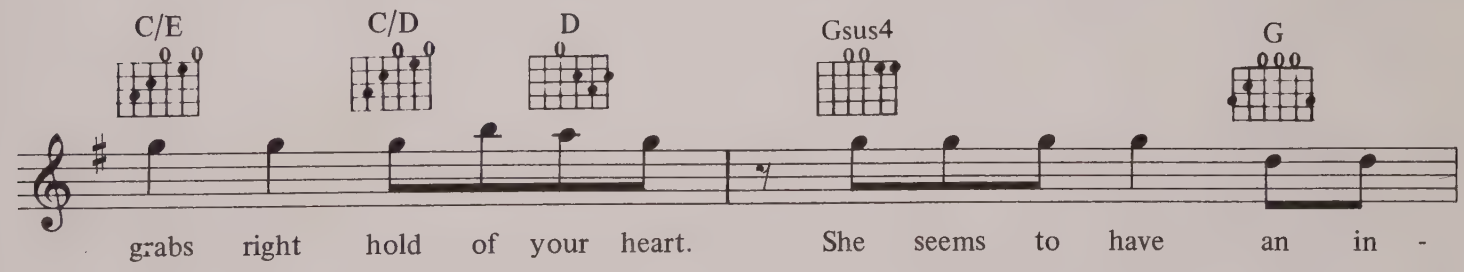


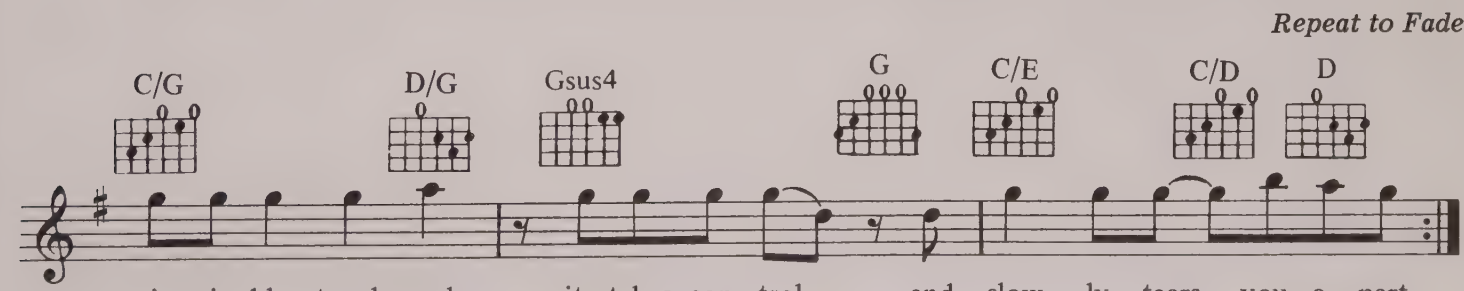

Fsus4
F
B♭/F
C/F
Fsus4
F
She seems to have an in - vi - si - ble touch yeah, she reach - es in ___ and
She seems to have an in - vi - si - ble touch yeah, it takes con - trol ___ and


1.
B♭/D
B♭/C
C
2.
B♭/D
B♭/C
C
D.C. al Coda
grabs right hold of your heart. slow - ly tears ___ you a - part.


CODA
B♭
C
Gsus4
G
fall - ing fall - ing for her. She seems to have an in -


C/G
D/G
Gsus4
G
vi - si - ble touch yeah, she reach - es in ___ and

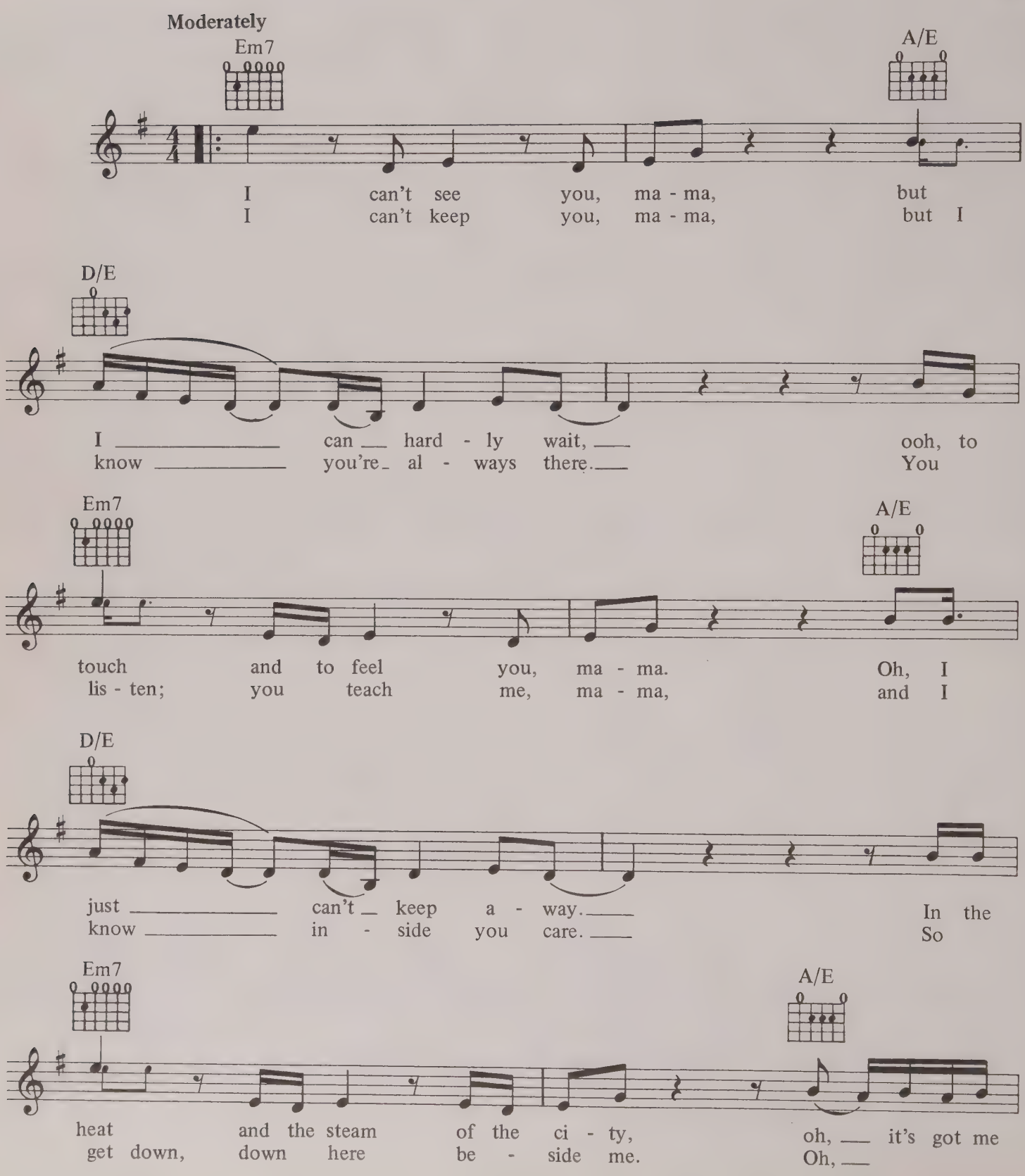

C/E
C/D
D
Gsus4
G
grabs right hold of your heart. She seems to have an in -

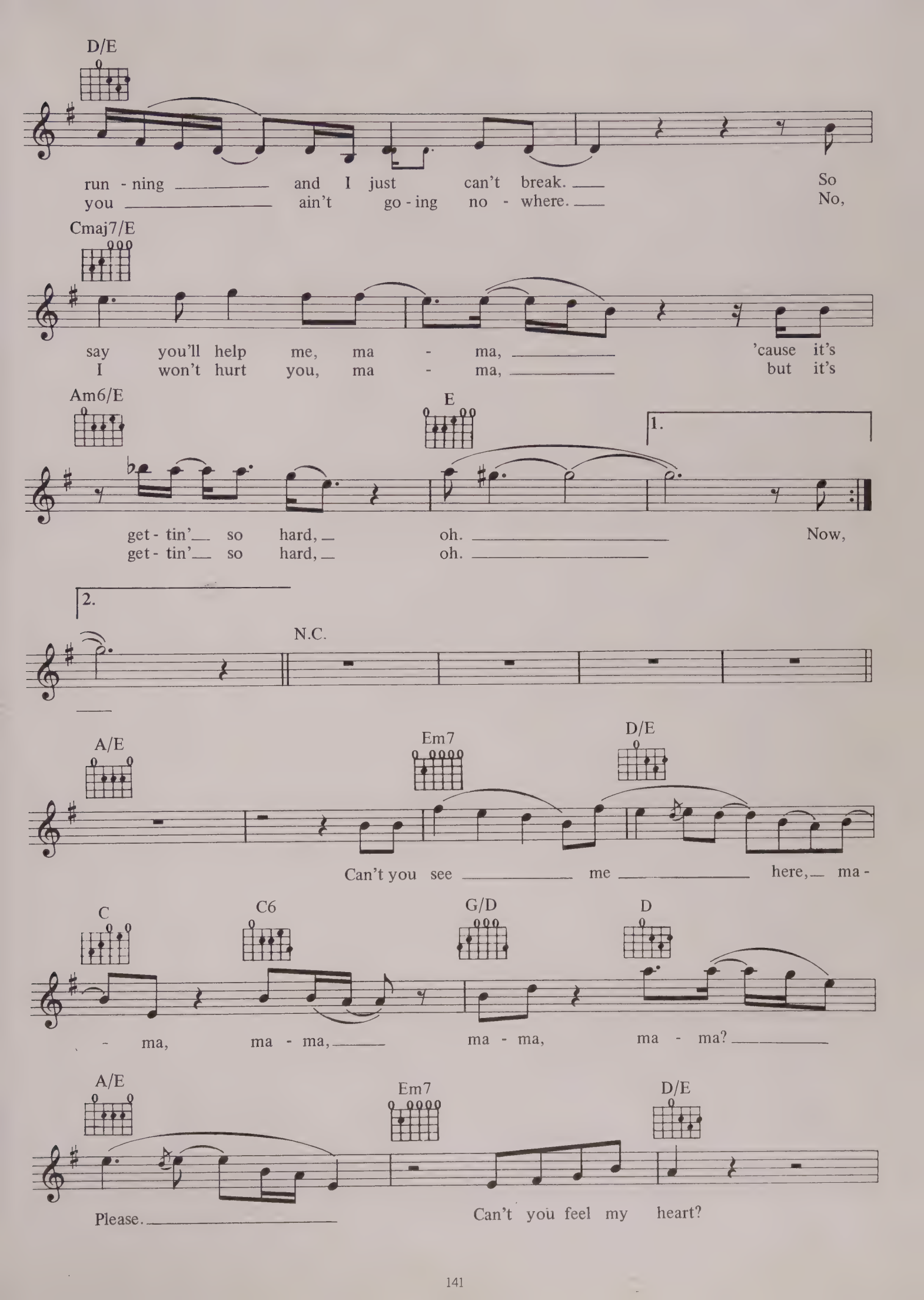

Repeat to Fade
C/G
D/G
Gsus4
G
C/E
C/D
D
vi - si - ble touch yeah, it takes con - trol ___ and slow - ly tears ___ you a - part.

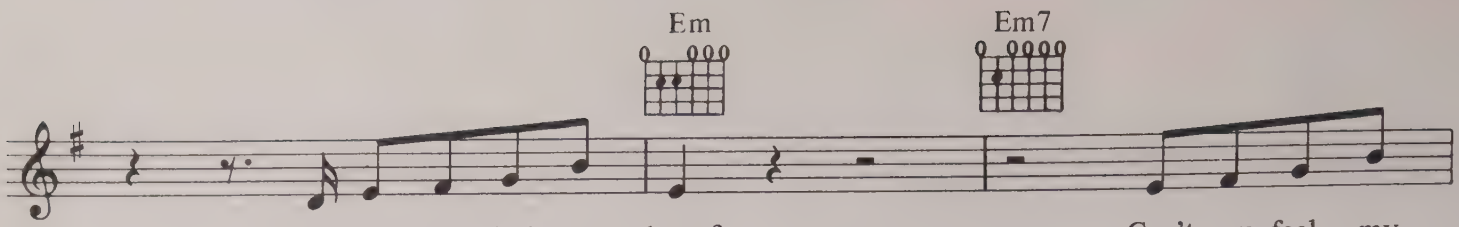
MAMA

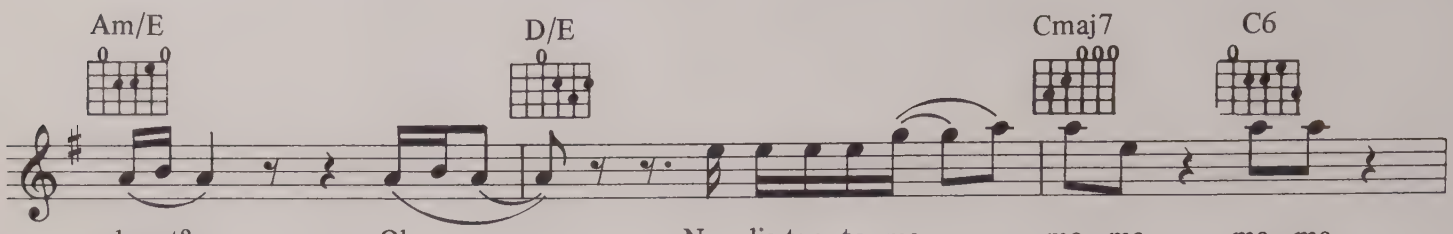
WORDS & MUSIC BY TONY BANKS, PHIL COLLINS & MICHAEL RUTHERFORD

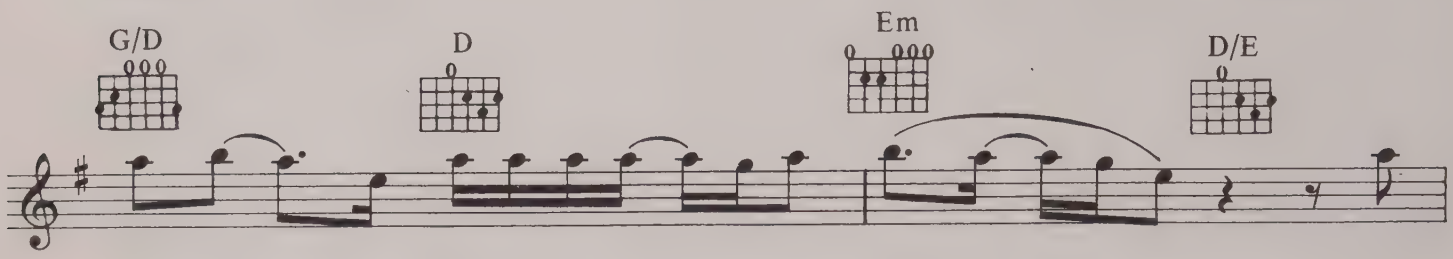
© COPYRIGHT 1983 ANTHONY BANKS LIMITED/PHILIP COLLINS LIMITED/MICHAEL RUTHERFORD LIMITED. HIT & RUN MUSIC (PUBLISHING) LIMITED, 81/83 WALTON STREET, LONDON SW3.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

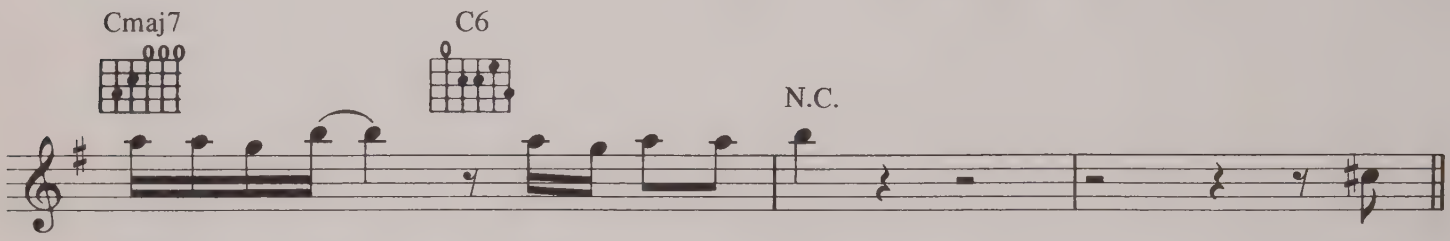


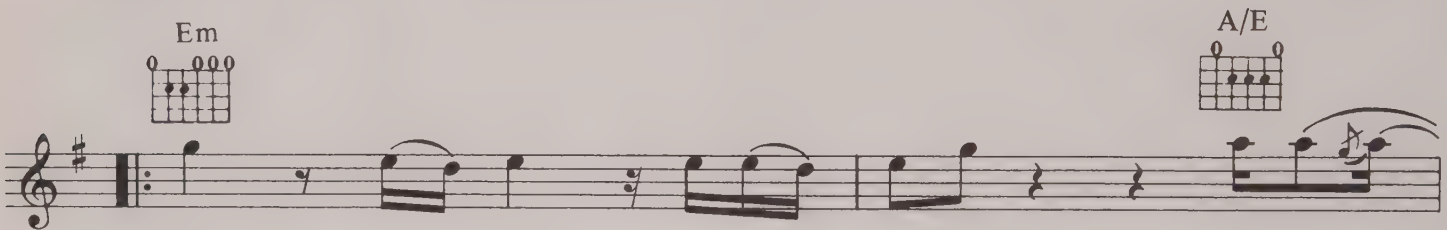

D/E
run - ning and I just can't break. So
you ain't go - ing no - where. No,
Cmaj7/E
say you'll help me, ma - ma, 'cause it's
I won't hurt you, ma - ma, but it's
Am6/E
E
1.
get - tin' so hard, oh. Now,
get - tin' so hard, oh.
2.
N.C.
A/E
Em7
D/E
Can't you see me here, ma -
C
C6
G/D
D
- ma, ma - ma, ma - ma, ma - ma?
A/E
Em7
D/E
Please. Can't you feel my heart?

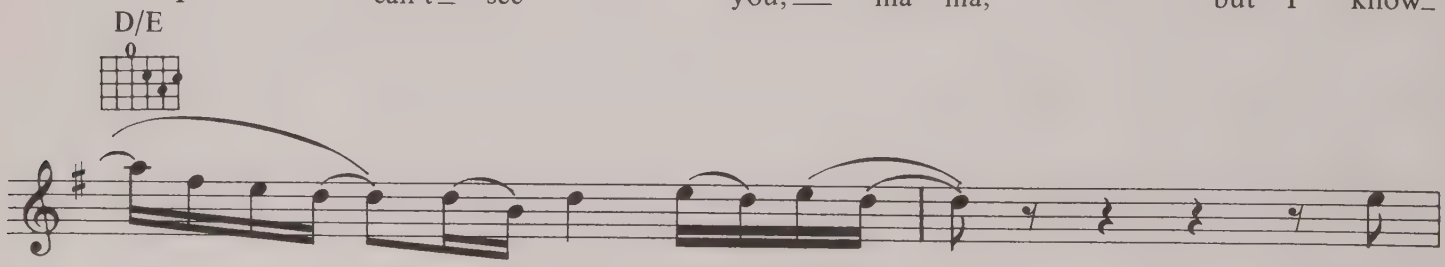

Em
Em7
Oh can't you feel my heart?
Can't you feel my

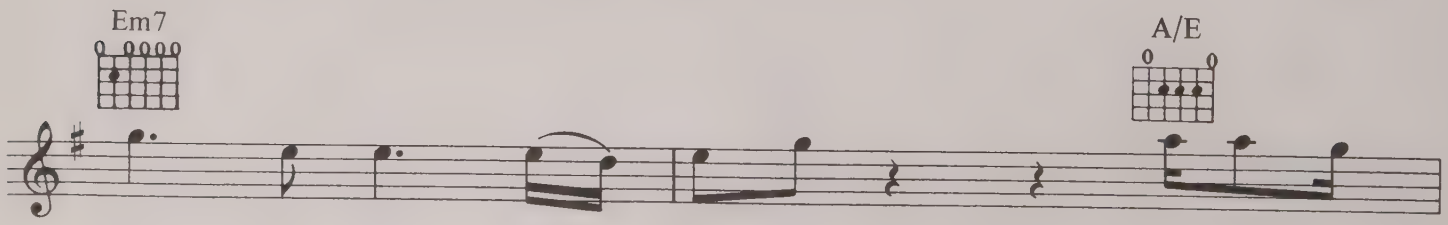

Am/E
D/E
Cmaj7
C6
heart?
Oh.
Now lis-ten to me,
ma-ma, ma-ma,

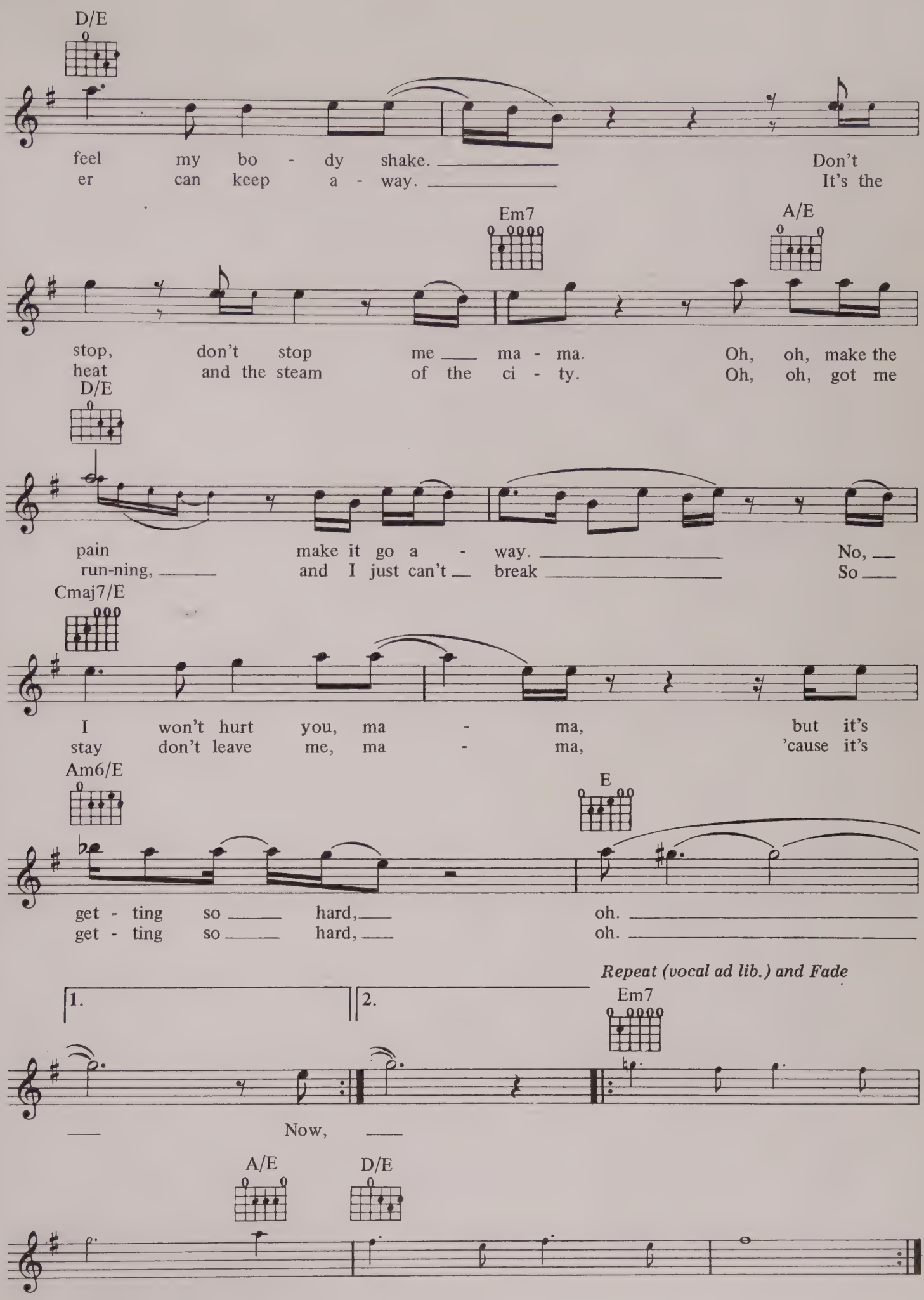

G/D
D
Em
D/E
ma - ma.
You're tak-ing a-way my last chance.
Don't


Cmaj7
C6
N.C.
take it a - way.
Can't you feel my heart?
It's


Em
A/E
hot too hot for me ma-ma, but I
I can't see you, ma-ma, but I know


D/E
can hard - ly wait.
My
you're al - ways there.
You

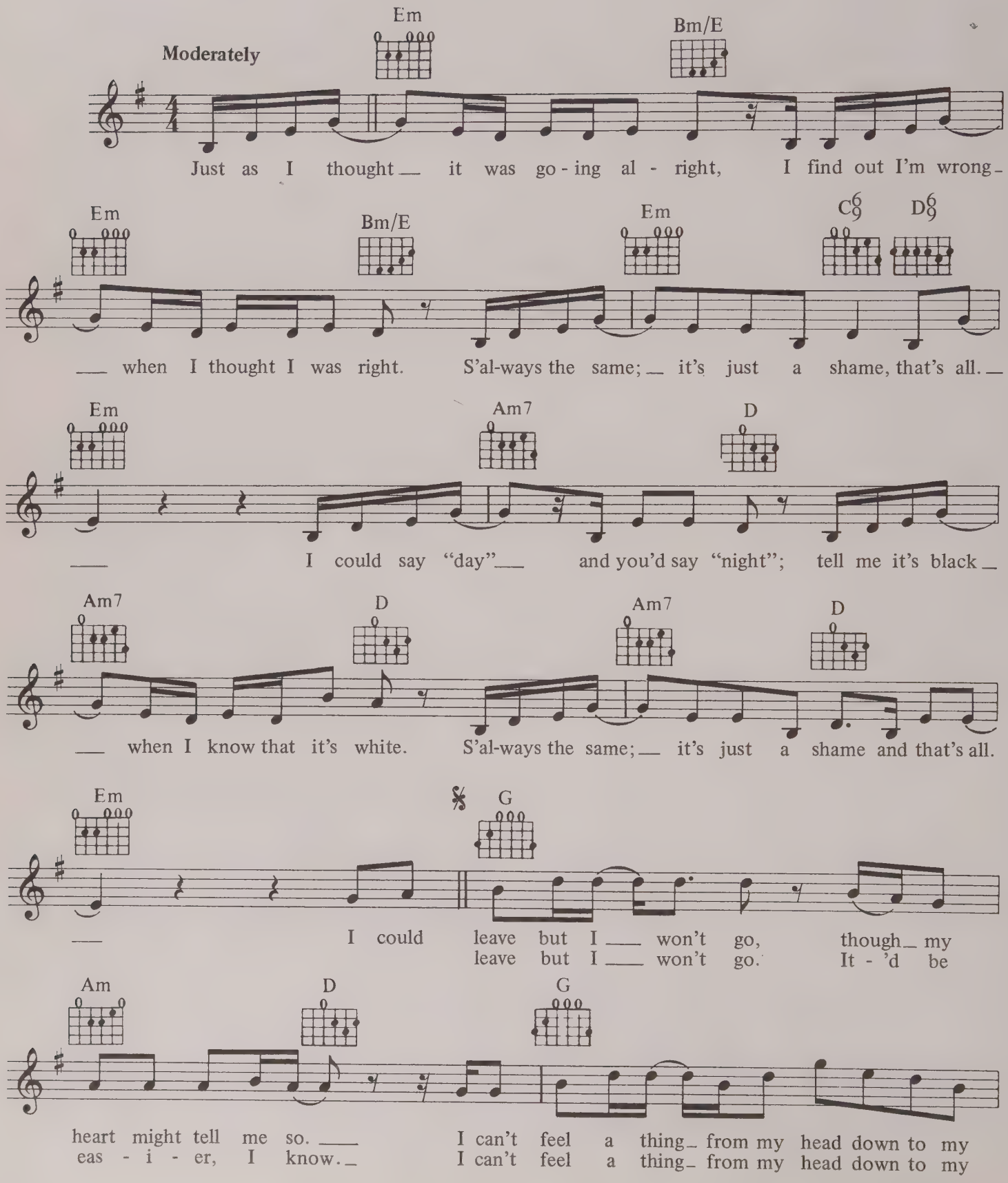

Em7
A/E
eyes, they're burn - ing, ma - ma, and I can
taunt, you tease me, ma - ma, but I nev -

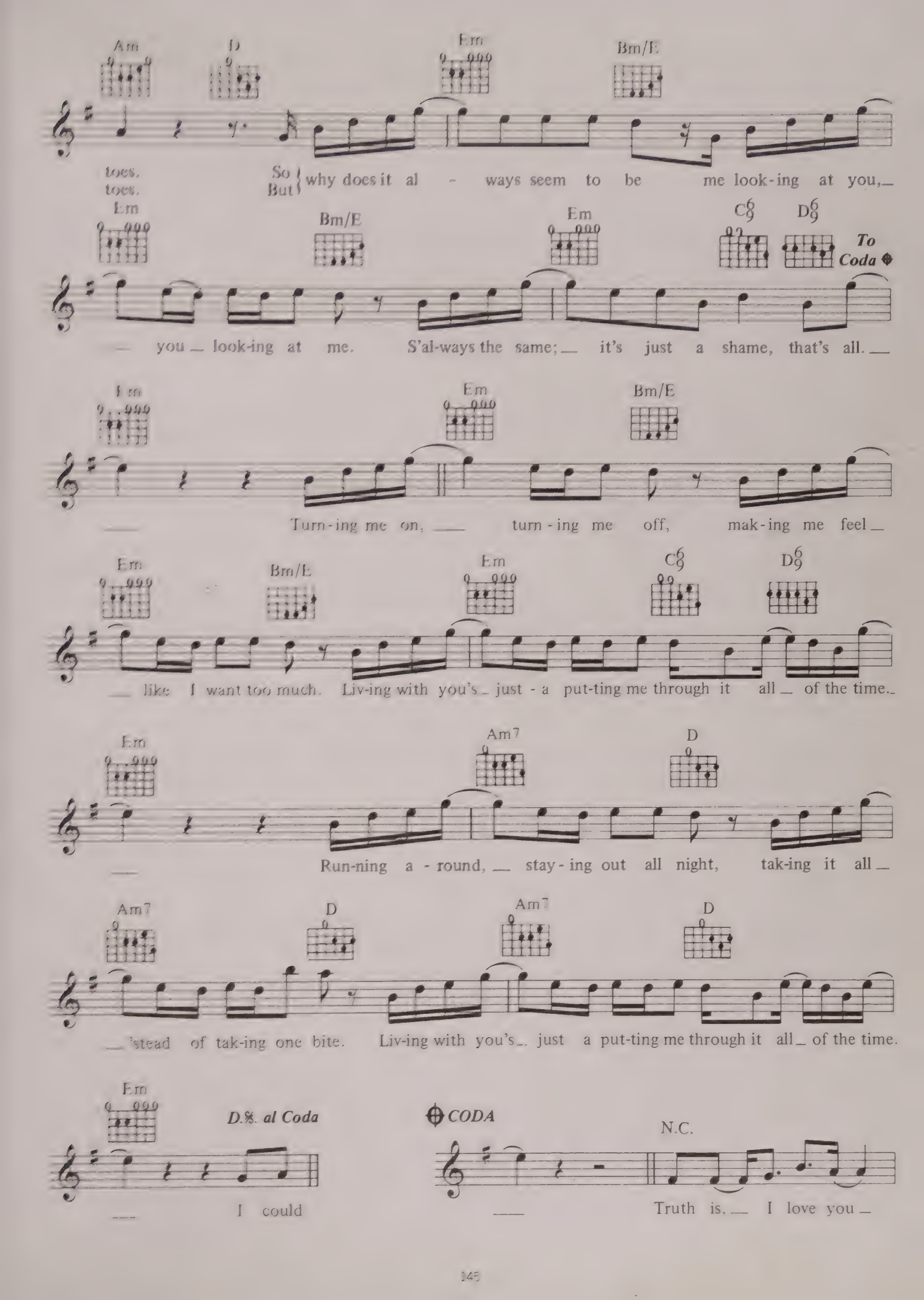

D/E
feel my bo - dy shake. Don't
er can keep a - way. It's the
Em7
A/E
stop, don't stop me ma - ma. Oh, oh, make the
heat and the steam of the ci - ty. Oh, oh, got me
D/E
pain make it go a - way. No,
run-ning, and I just can't break So
Cmaj7/E
I won't hurt you, ma - ma, but it's
stay don't leave me, ma - ma, 'cause it's
Am6/E
E
get - ting so hard, oh.
get - ting so hard, oh.
Repeat (vocal ad lib.) and Fade
1.
2.
Em7
Now,
A/E
D/E

THAT'S ALL

WORDS & MUSIC BY TONY BANKS, PHIL COLLINS & MIKE RUTHERFORD

© COPYRIGHT 1983 ANTHONY BANKS LIMITED/PHILIP COLLINS LIMITED/MICHAEL RUTHERFORD LIMITED. HIT & RUN MUSIC (PUBLISHING) LIMITED, 81/83 WALTON STREET, LONDON SW3
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




Am
D
Em
Bm/E
toes.
toes.
So
But
why does it al - ways seem to be me look-ing at you,
Em
Bm/E
Em
C6/9
D6/9
To Coda
you look-ing at me. S'al-ways the same; it's just a shame, that's all.
Em
Em
Bm/E
Turn-ing me on, turn-ing me off, mak-ing me feel
Em
Bm/E
Em
C6/9
D6/9
like I want too much. Liv-ing with you's just - a put-ting me through it all of the time.
Em
Am7
D
Run-ning a - round, stay-ing out all night, tak-ing it all
Am7
D
Am7
D
'stead of tak-ing one bite. Liv-ing with you's just a put-ting me through it all of the time.
Em
D.S. al Coda
I could
CODA
N.C.
Truth is, I love you

more than ___ I want - ed ___ to. There's _ no point in try - ing

Em N.C.

to pre - tend. _ There's been no - one _ who makes _ me feel like _ you do. _

Em

___ Say ___ we'll be to - geth - er till the end. ___ Just as I thought _

𝄋 Em Bm/E Em Bm/E

___ it was go-ing al - right, I find out I'm wrong _ when I thought I was right. S'al-ways the same;

Em C6/9 D6/9 Em

___ it's just a shame, that's all. ___ I could say "day"

Am7 D Am7 D

___ and you'd say "night"; tell me it's black _ when I know that it's white. S'al-ways the same;

Am7 D Em

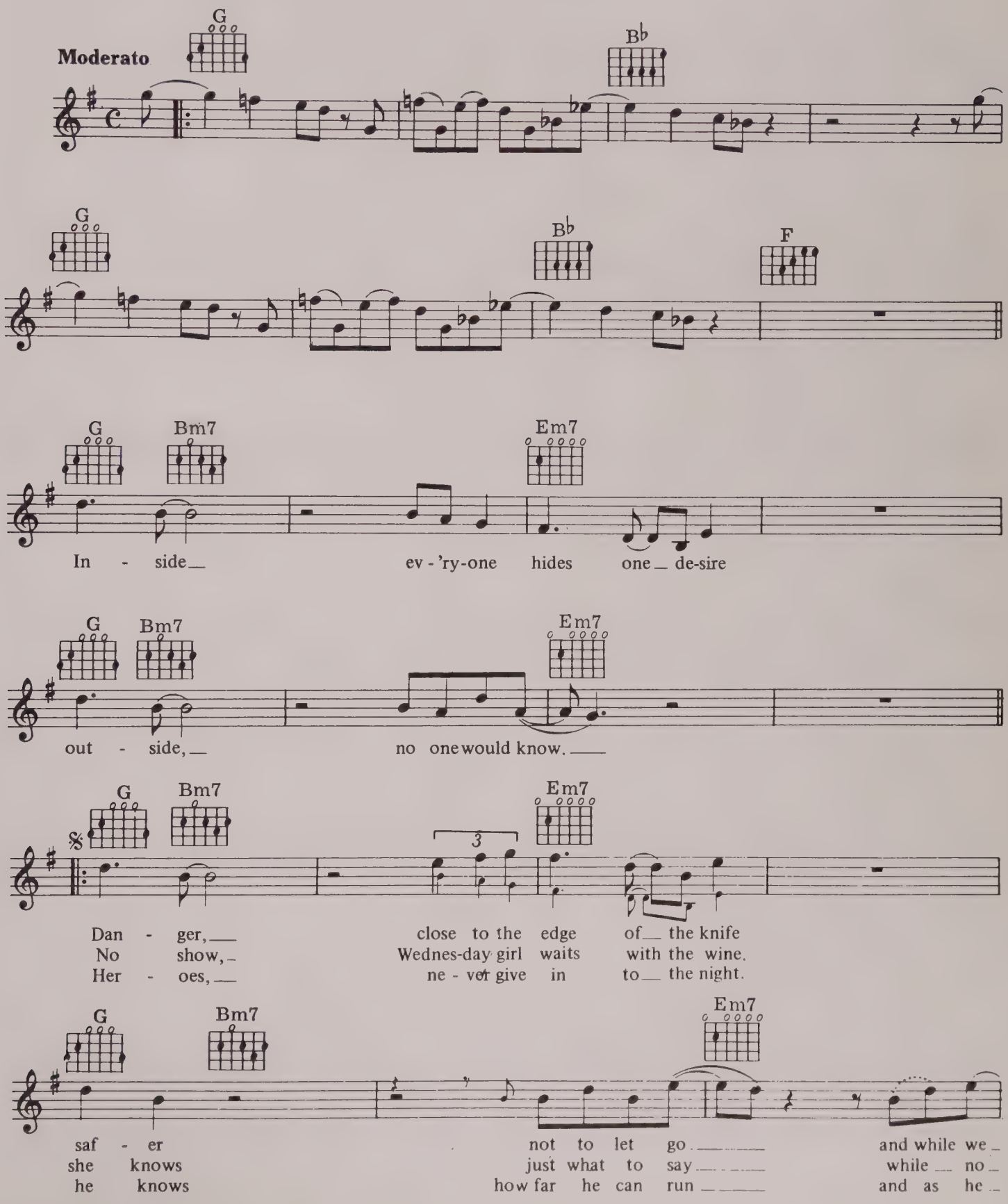
D.𝄋. (instrumental) and Fade

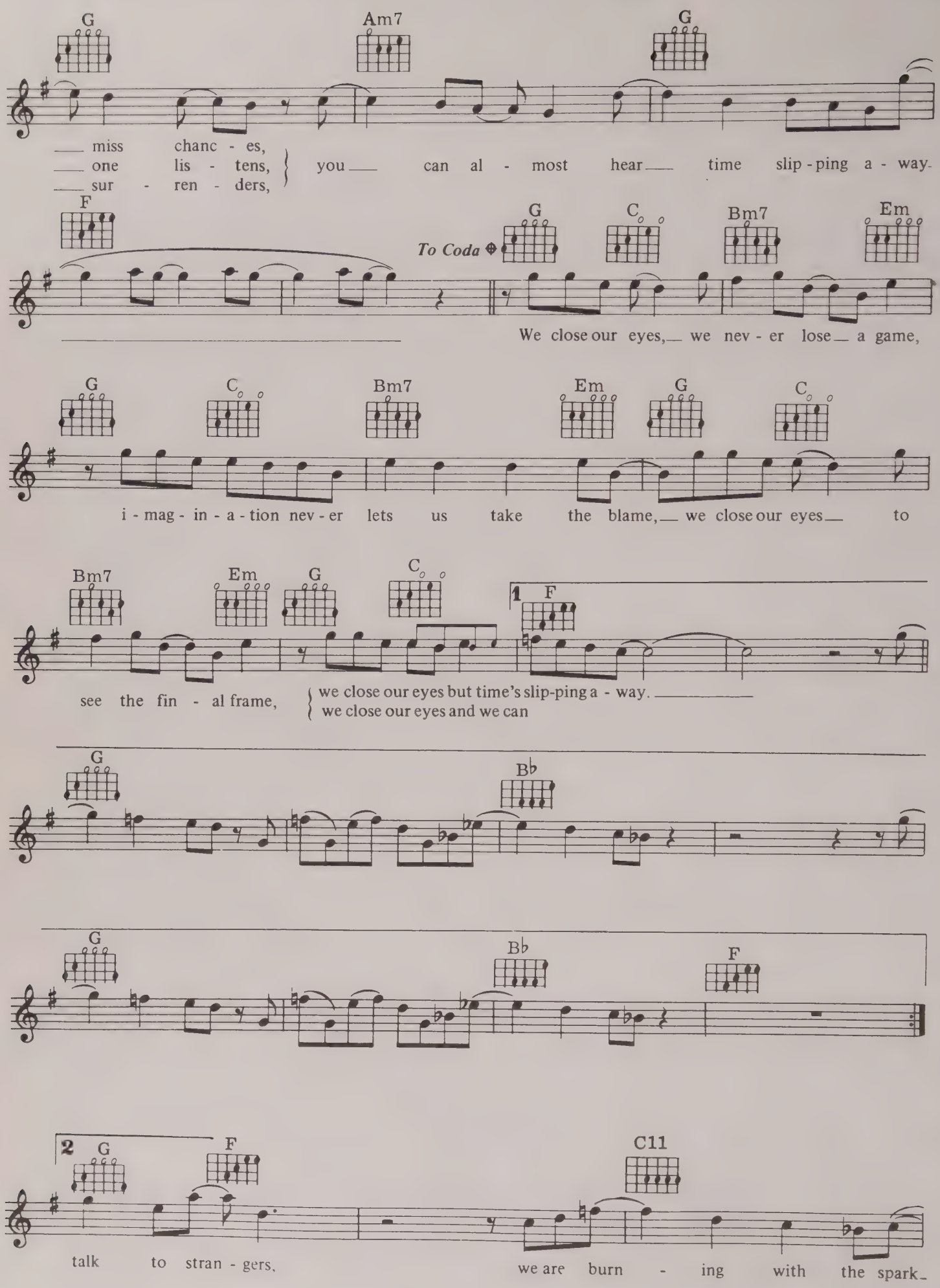
___ it's just a shame, that's all. ___ that's all. ___

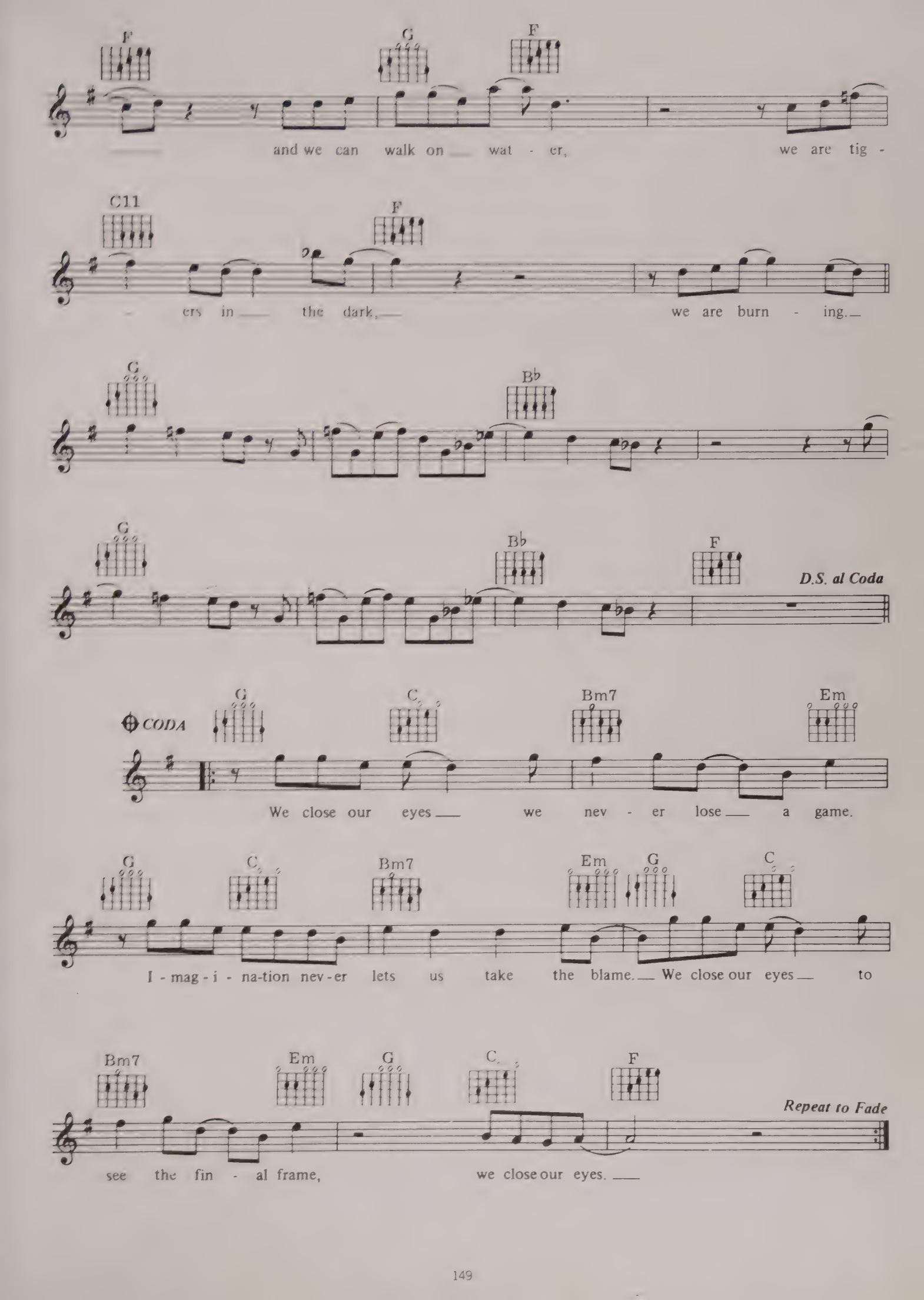
WE CLOSE OUR EYES

WORDS & MUSIC BY PETER COX & RICHARD DRUMMIE

© COPYRIGHT 1983 ATV MUSIC, UNDER LICENCE TO SBK SONGS LIMITED, 3–5 RATHBONE PLACE, LONDON W1 FOR THE WORLD.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED



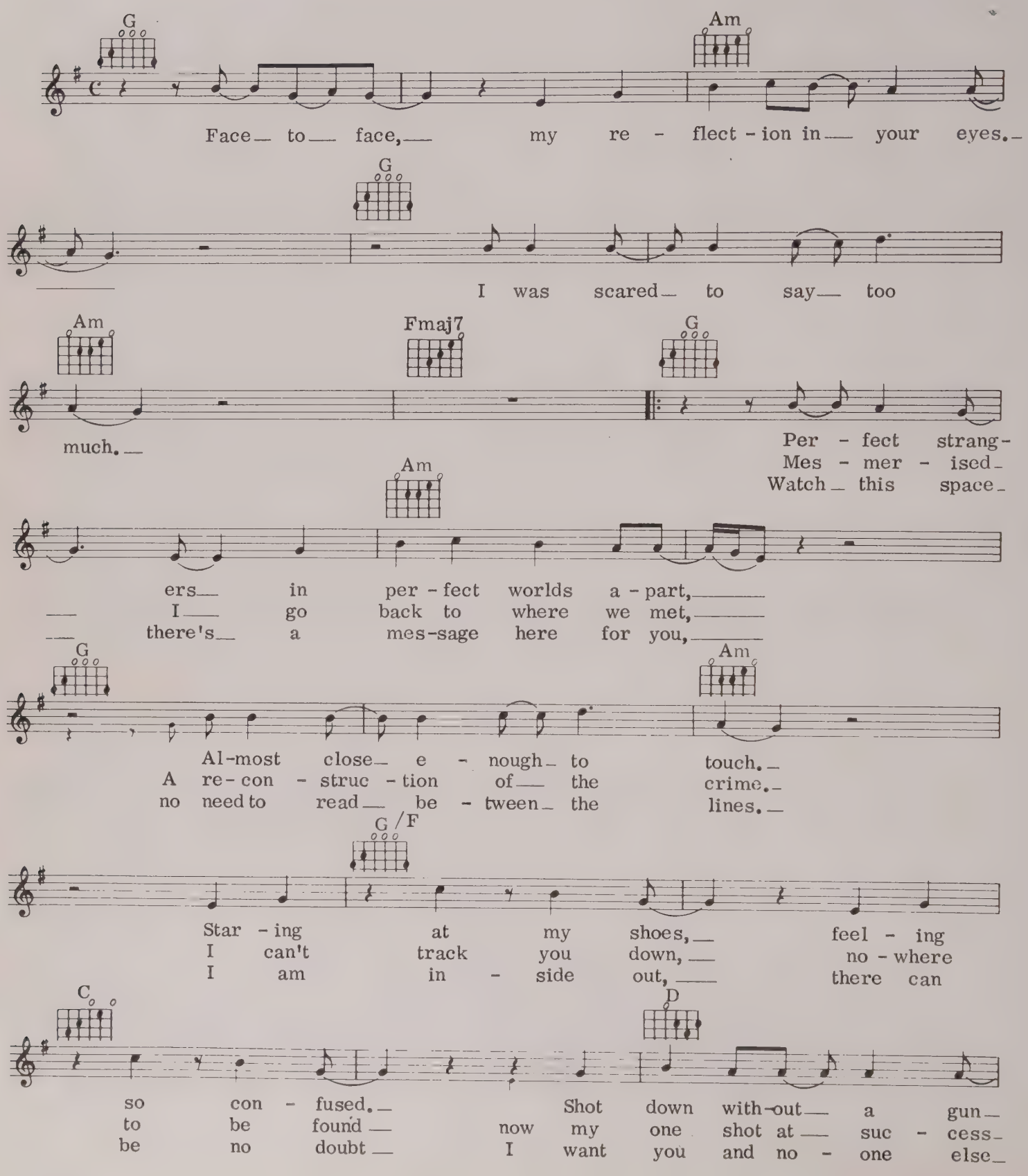

G
Am7
G
miss chanc - es,
one lis - tens,
sur - ren - ders,
you can al - most hear time slip - ping a - way.
F
To Coda
G
C
Bm7
Em
We close our eyes, we nev - er lose a game,
G
C
Bm7
Em
G
C
i - mag - in - a - tion nev - er lets us take the blame, we close our eyes to
Bm7
Em
G
C
1
F
see the fin - al frame,
we close our eyes but time's slip-ping a - way.
we close our eyes and we can
G
B♭
G
B♭
F
2
G
F
C11
talk to stran - gers,
we are burn - ing with the spark

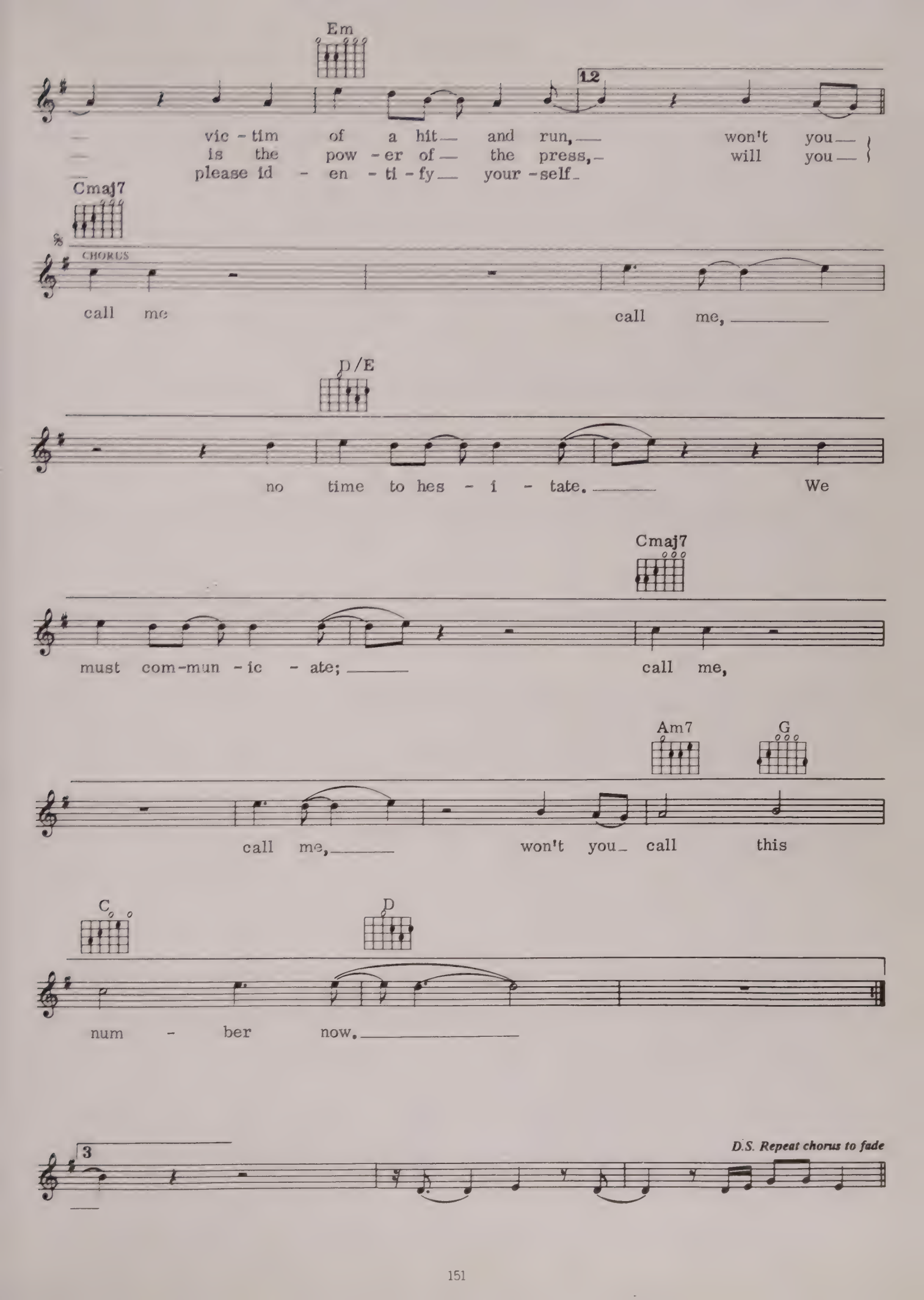

F G F
and we can walk on wat - er, we are tig -
C11 F
- ers in the dark, we are burn - ing.
G Bb
G Bb F
D.S. al Coda
CODA
G C Bm7 Em
We close our eyes we nev - er lose a game.
G C Bm7 Em G C
I - mag - i - na-tion nev-er lets us take the blame. We close our eyes to
Bm7 Em G C F
Repeat to Fade
see the fin - al frame, we close our eyes.

CALL ME

WORDS & MUSIC BY PETER COX & RICHARD DRUMMIE

© COPYRIGHT 1984 ATV MUSIC, UNDER LICENCE TO SBK SONGS LIMITED, 3–5 RATHBONE PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

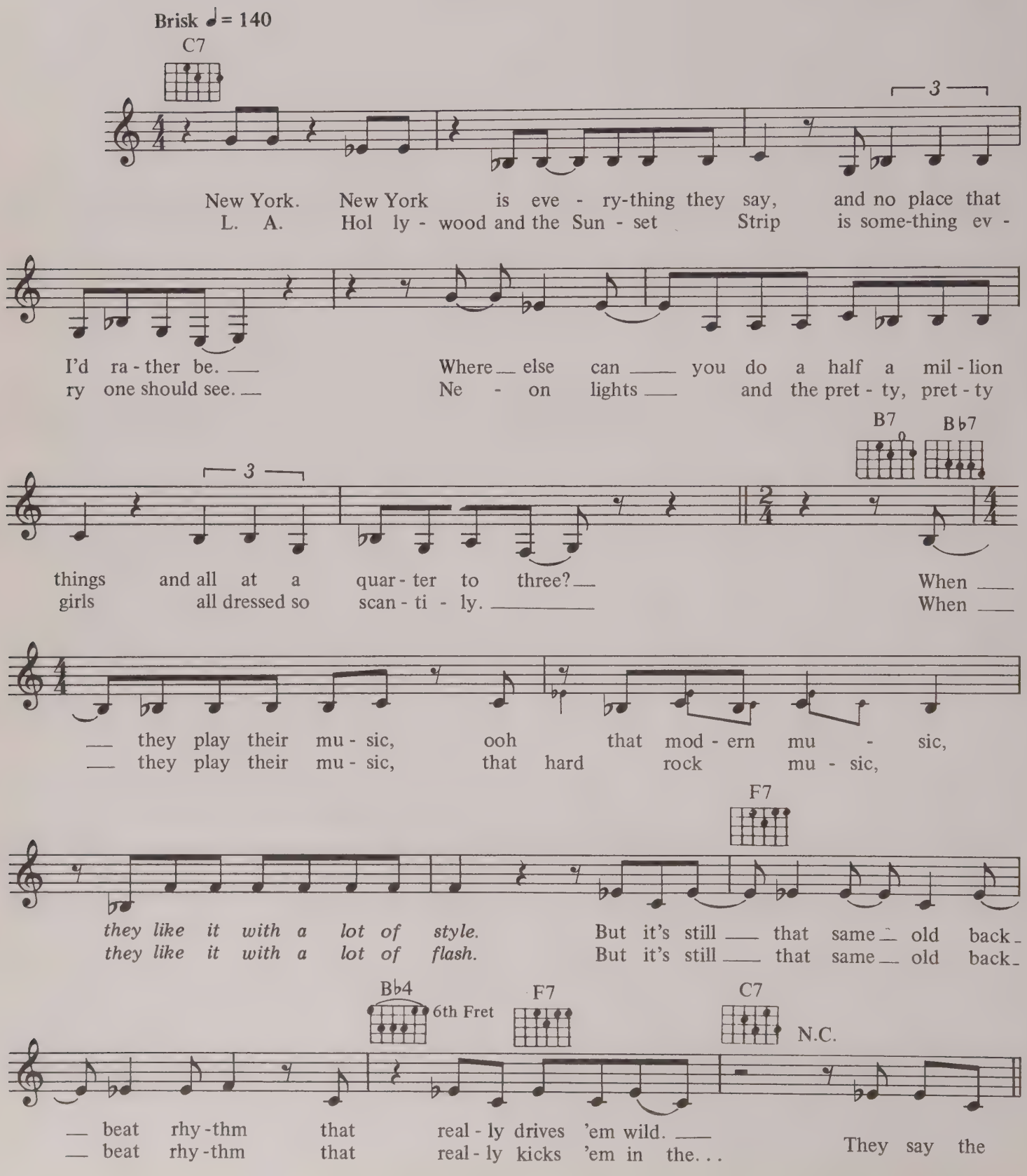


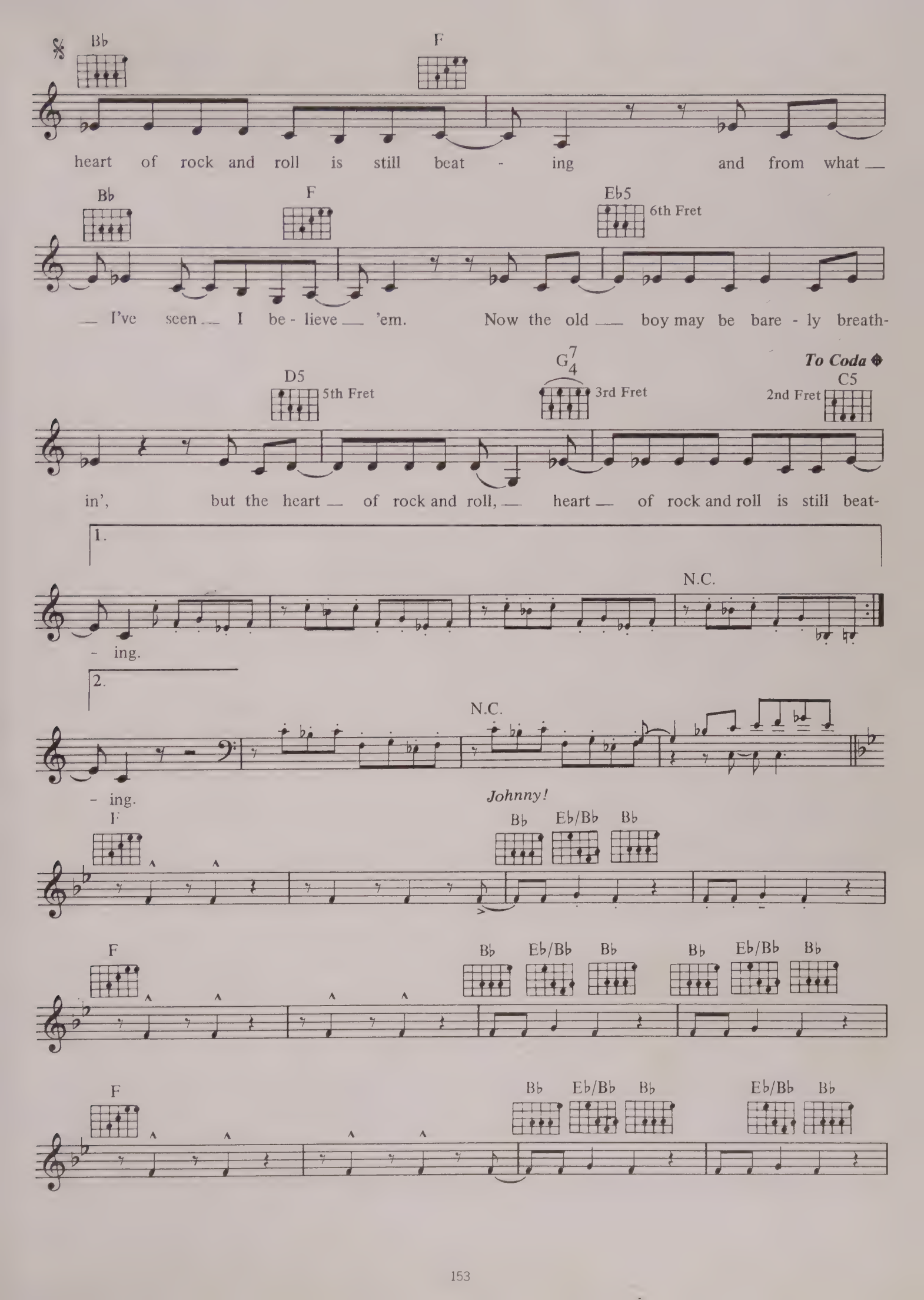

Em
12
vic - tim of a hit and run, won't you
is the pow - er of the press, will you
please id - en - ti - fy your - self
Cmaj7
CHORUS
call me call me,
D/E
no time to hes - i - tate. We
Cmaj7
must com-mun - ic - ate; call me,
Am7
G
call me, won't you call this
C
D
num - ber now.
3
D.S. Repeat chorus to fade

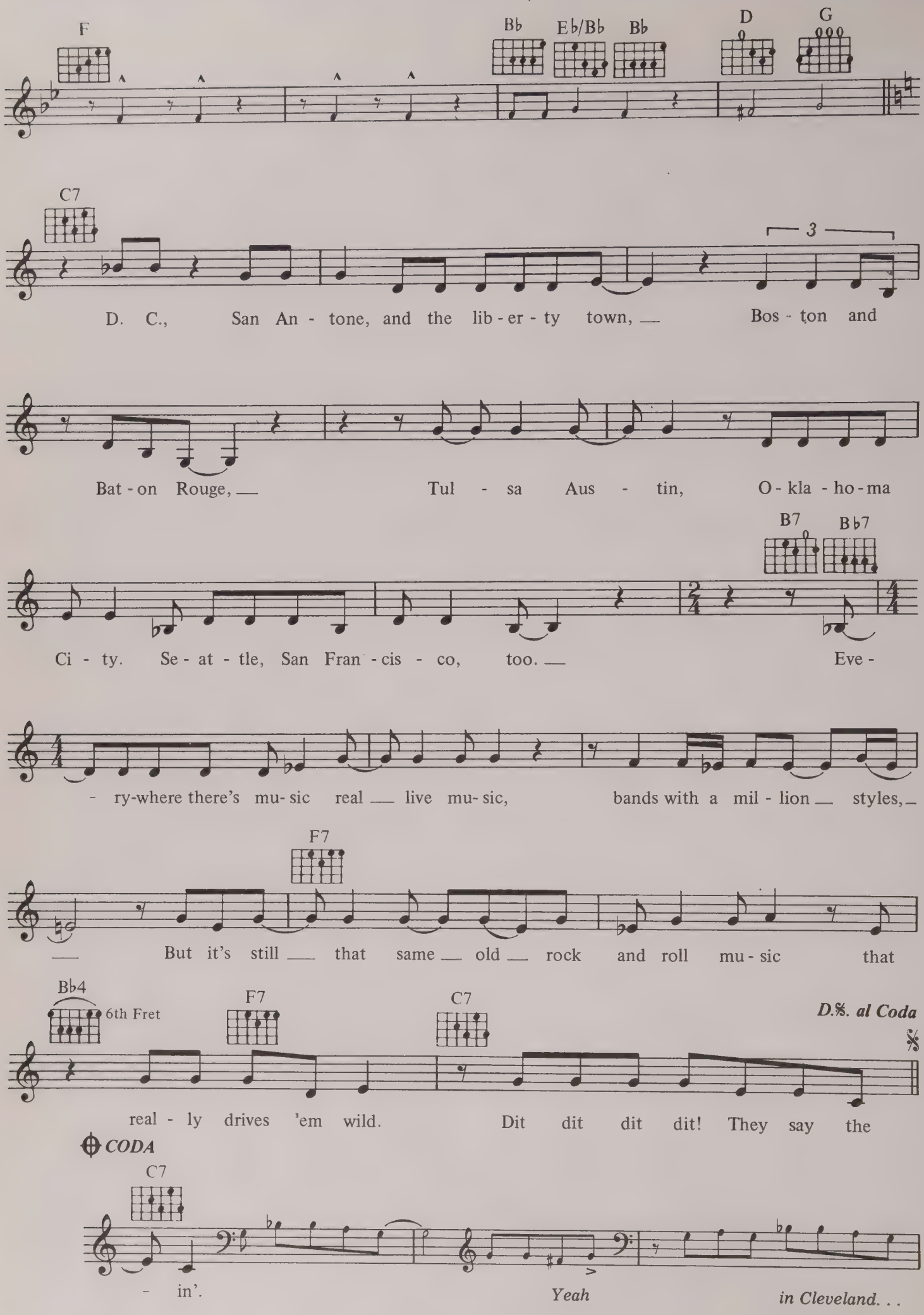
THE HEART OF ROCK AND ROLL

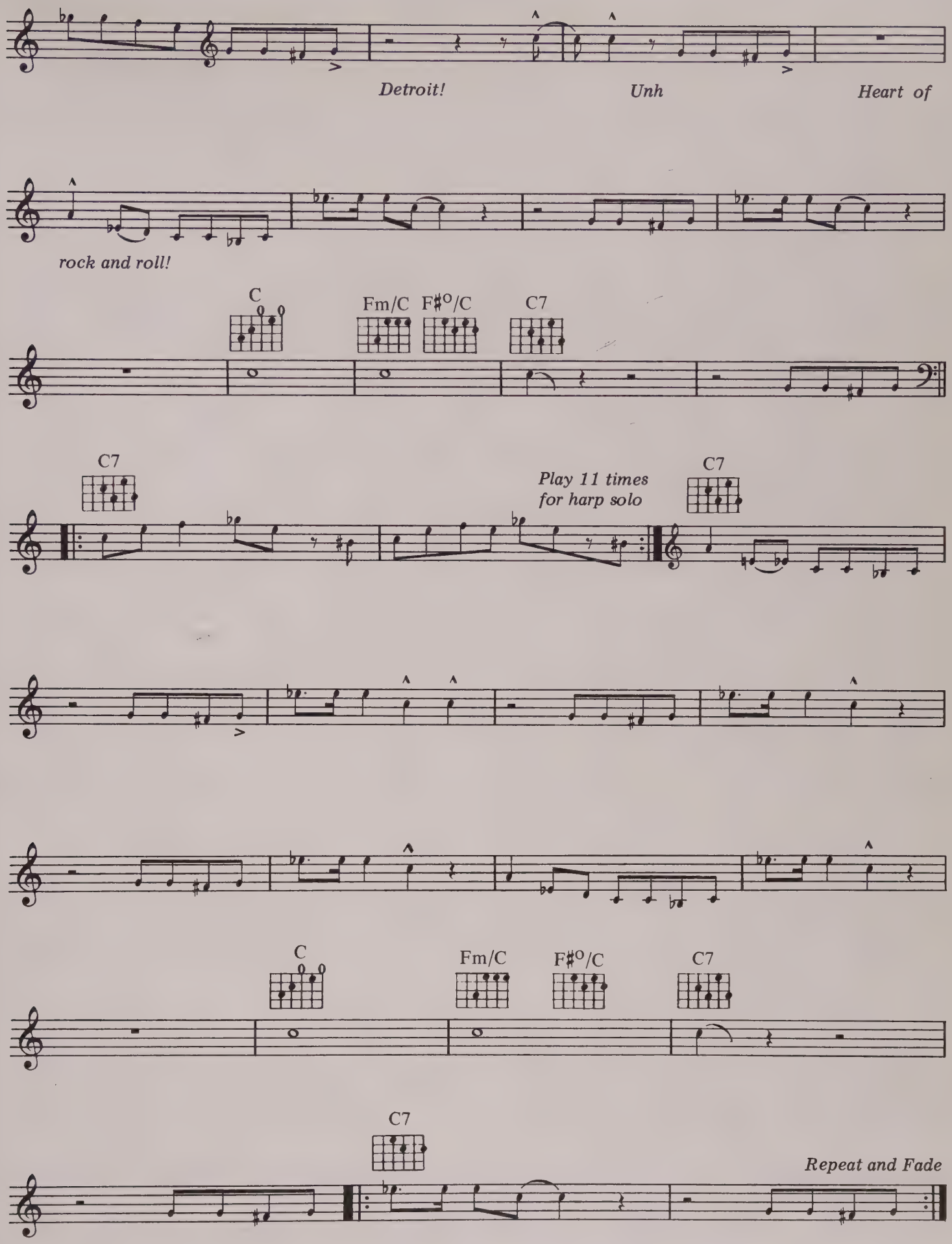
WORDS & MUSIC BY JOHNNY COLLA & HUEY LEWIS

© COPYRIGHT 1983 HULEX MUSIC. ALL RIGHTS ADMINISTERED BY RED ADMIRAL MUSIC INCORPORATED. CHRYSALIS MUSIC LIMITED, 12 STRATFORD PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




Bb
F
heart of rock and roll is still beat - ing and from what
Bb
F
Eb5
6th Fret
I've seen I be - lieve 'em. Now the old boy may be bare - ly breath-
D5
5th Fret
G7/4
3rd Fret
To Coda
C5
2nd Fret
in', but the heart of rock and roll, heart of rock and roll is still beat-
1.
N.C.
- ing.
2.
N.C.
- ing.
Johnny!
F
Bb
Eb/Bb
Bb
F
Bb
Eb/Bb
Bb
Bb
Eb/Bb
Bb
F
Bb
Eb/Bb
Bb
Eb/Bb
Bb

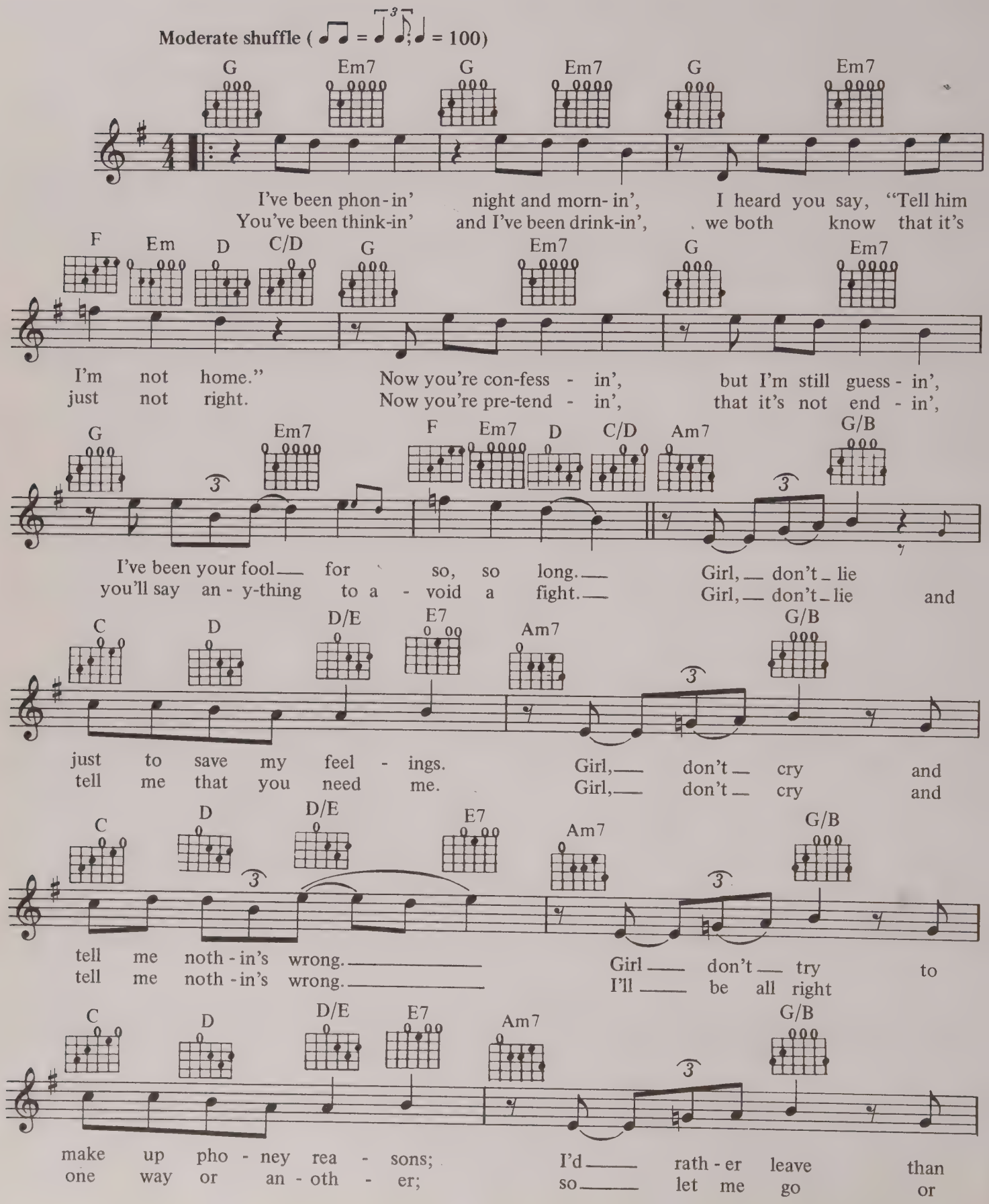

F
Bb
Eb/Bb
Bb
D
G
C7
3
D. C., San An - tone, and the lib - er - ty town, Bos - ton and
Bat - on Rouge, Tul - sa Aus - tin, O - kla - ho - ma
B7
Bb7
Ci - ty. Se - at - tle, San Fran - cis - co, too. Eve -
- ry-where there's mu- sic real live mu- sic, bands with a mil - lion styles,
F7
But it's still that same old rock and roll mu - sic that
Bb4
6th Fret
F7
C7
D.S. al Coda
real - ly drives 'em wild. Dit dit dit dit! They say the
CODA
C7
- in'.
Yeah
in Cleveland. . .

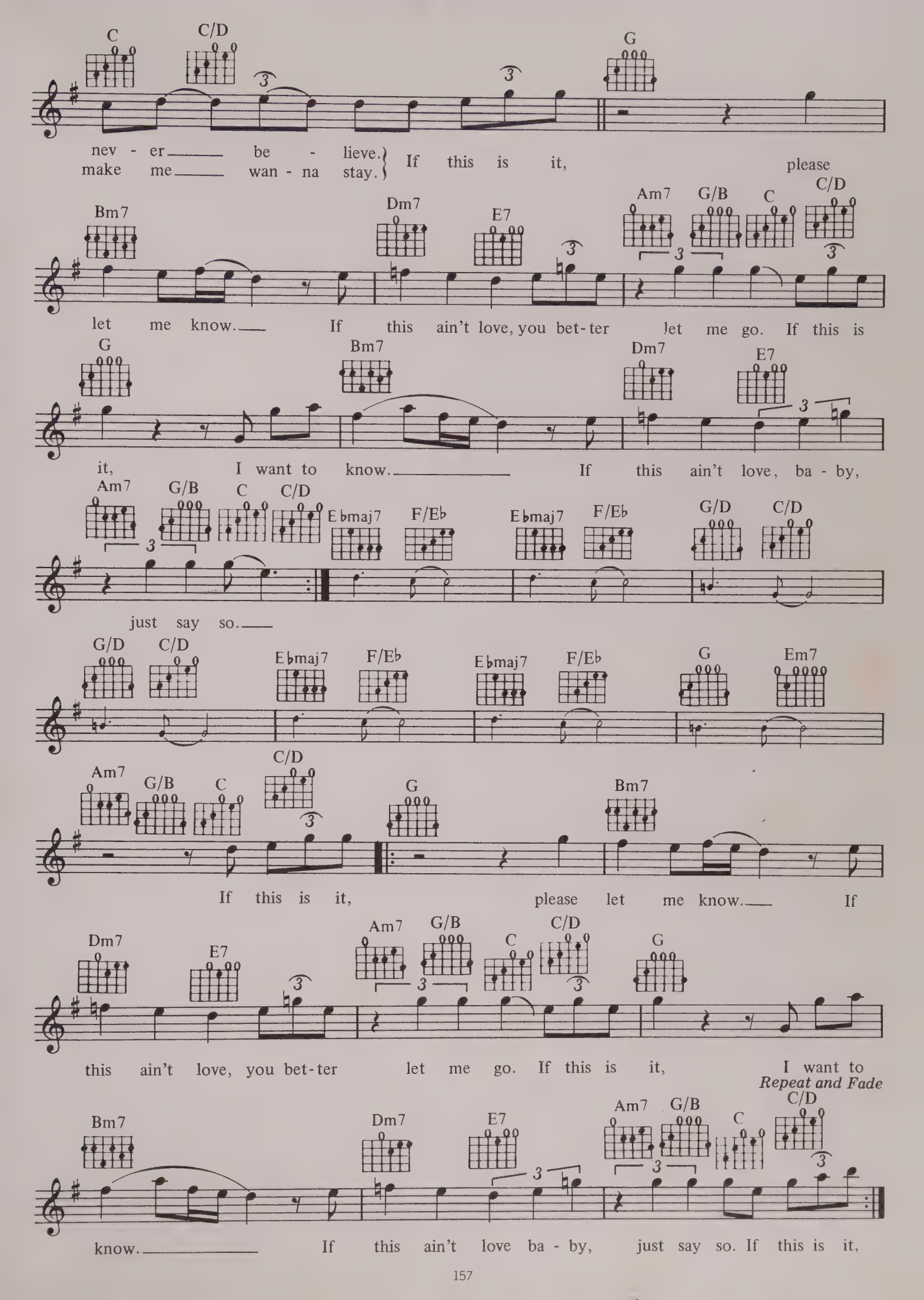

Detroit!
Unh
Heart of
rock and roll!
C
Fm/C
F♯°/C
C7
C7
Play 11 times
for harp solo
C7
C
Fm/C
F♯°/C
C7
C7
Repeat and Fade

IF THIS IS IT

WORDS & MUSIC BY JOHNNY COLLA AND HUEY LEWIS

© COPYRIGHT 1983 HULEX MUSIC. ALL RIGHTS ADMINISTERED BY RED ADMIRAL MUSIC INCORPORATED. CHRYSALIS MUSIC LIMITED, 12 STRATFORD PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

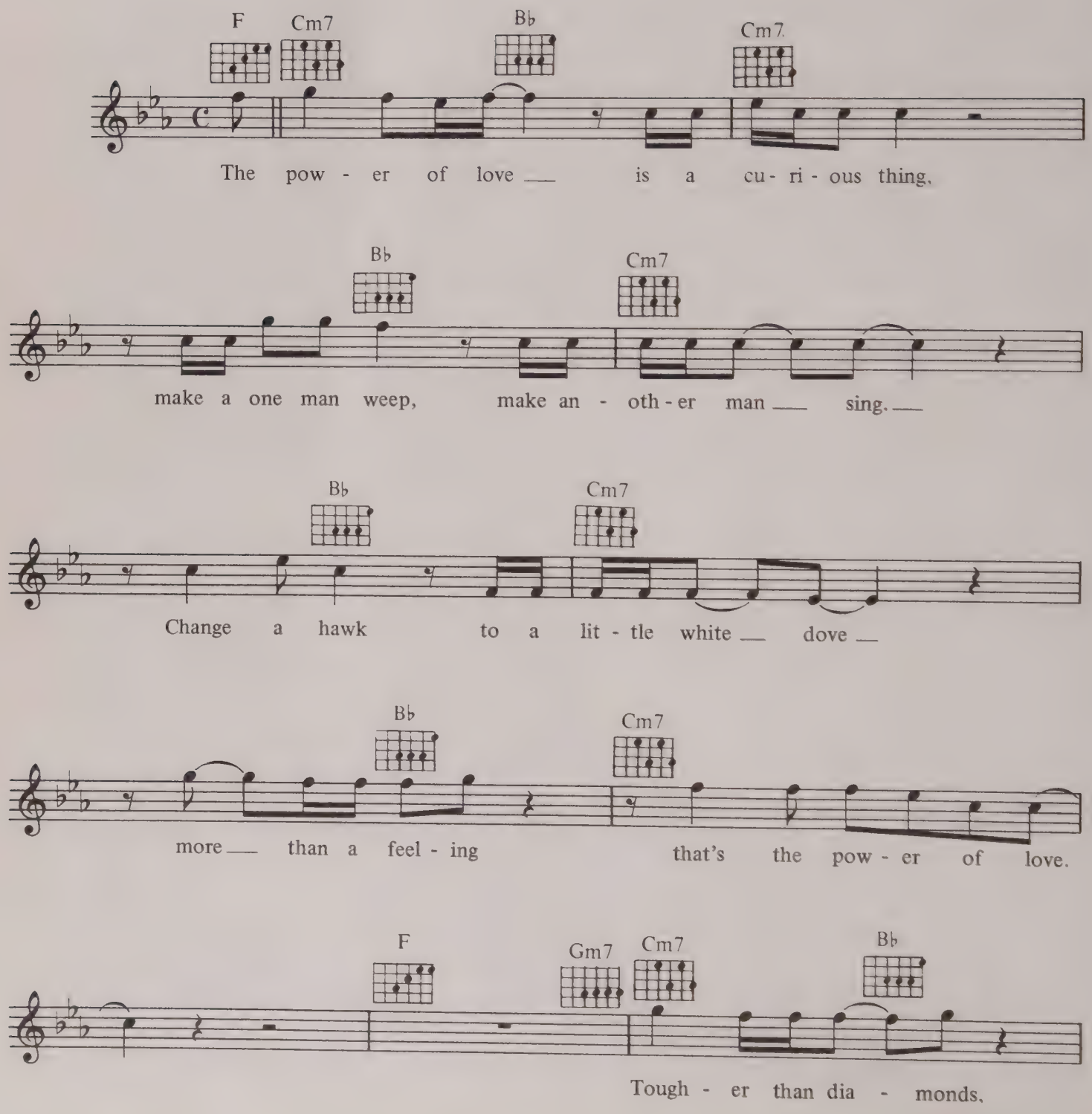

Moderate shuffle (= = 100)
G Em7 G Em7 G Em7
I've been phon-in' night and morn-in', I heard you say, "Tell him
You've been think-in' and I've been drink-in', we both know that it's
F Em D C/D G Em7 G Em7
I'm not home." Now you're con-fess - in', but I'm still guess - in',
just not right. Now you're pre-tend - in', that it's not end - in',
G Em7 F Em7 D C/D Am7 G/B
I've been your fool for so, so long. Girl, don't lie
you'll say an - y-thing to a - void a fight. Girl, don't lie and
C D D/E E7 Am7 G/B
just to save my feel - ings. Girl, don't cry and
tell me that you need me. Girl, don't cry and
C D D/E E7 Am7 G/B
tell me noth - in's wrong. Girl don't try to
tell me noth - in's wrong. I'll be all right
C D D/E E7 Am7 G/B
make up pho - ney rea - sons; I'd rath - er leave than
one way or an - oth - er; so let me go or

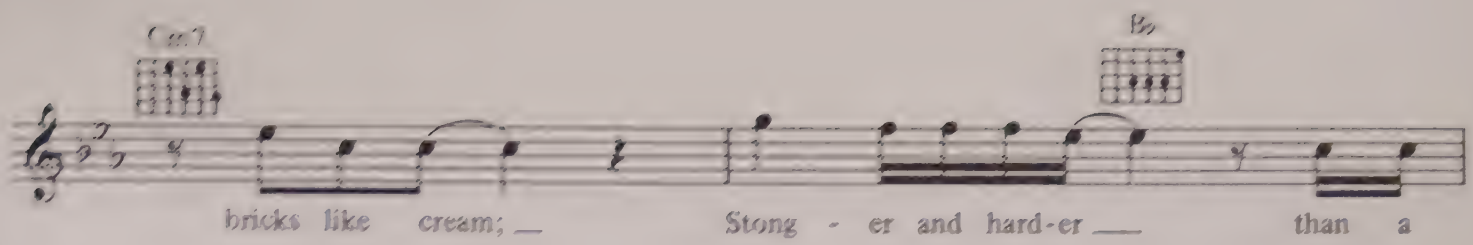

C C/D G
nev - er be - lieve. make me wan - na stay. If this is it, please
Bm7 Dm7 E7 Am7 G/B C C/D
let me know. If this ain't love, you bet-ter let me go. If this is
G Bm7 Dm7 E7
it, I want to know. If this ain't love, ba - by,
Am7 G/B C C/D E♭maj7 F/E♭ E♭maj7 F/E♭ G/D C/D
just say so.
G/D C/D E♭maj7 F/E♭ E♭maj7 F/E♭ G Em7
Am7 G/B C C/D G Bm7
If this is it, please let me know. If
Dm7 E7 Am7 G/B C C/D G
this ain't love, you bet-ter let me go. If this is it, I want to
Repeat and Fade
Bm7 Dm7 E7 Am7 G/B C C/D
know. If this ain't love ba - by, just say so. If this is it,

THE POWER OF LOVE

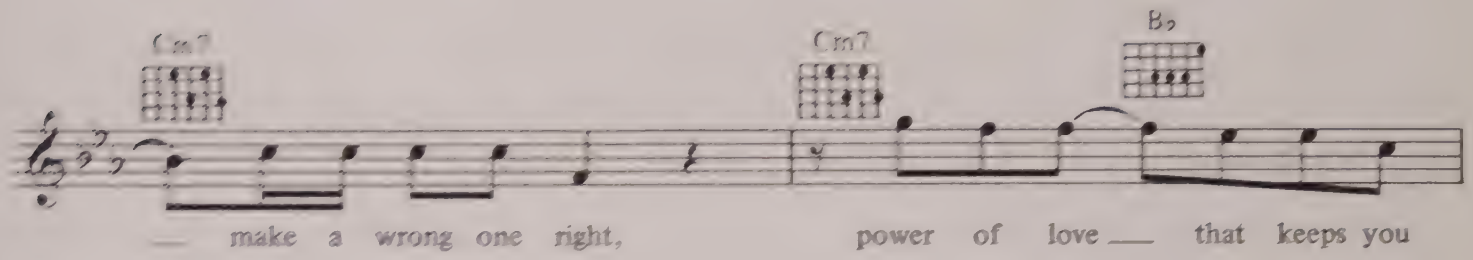
WORDS & MUSIC BY JOHNNY COLLA, CHRIS HAYES & HUEY LEWIS

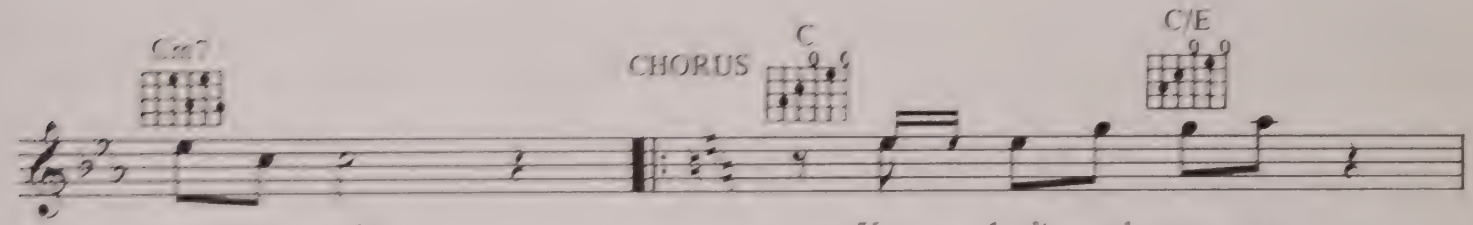
COPYRIGHT 1985 HULEX MUSIC/RED ADMIRAL MUSIC INCORPORATED. RIGHTS ADMINISTERED FOR THE WORLD (EXCLUDING USA AND CANADA) BY CHRYSALIS MUSIC LIMITED, 12 STRATFORD PLACE, LONDON W1. ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

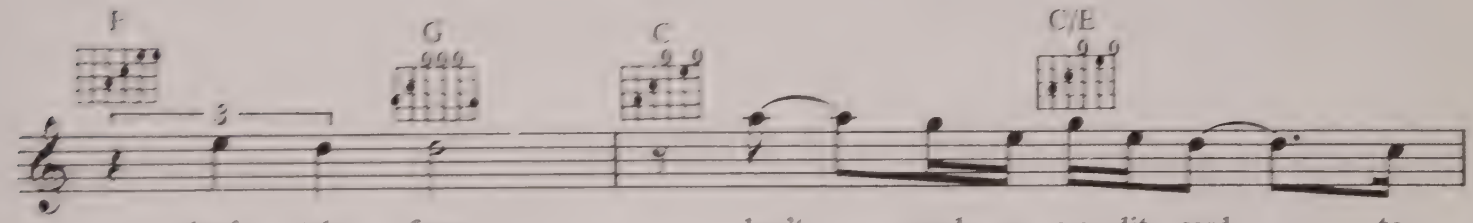


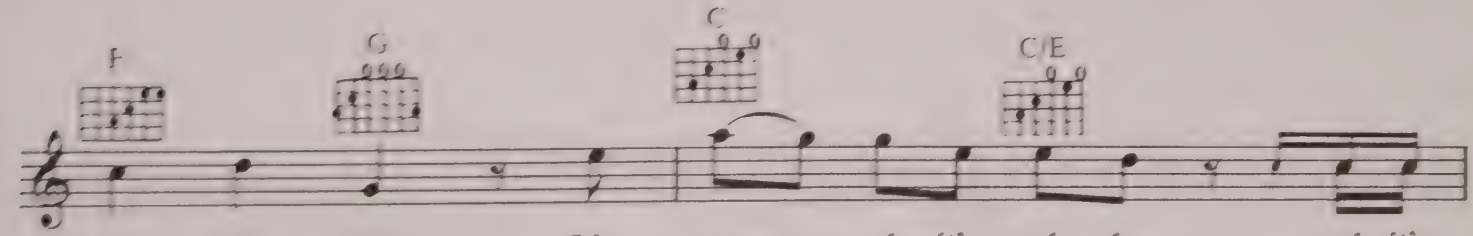

Cm7
B♭
bricks like cream; Stong - er and hard-er than a

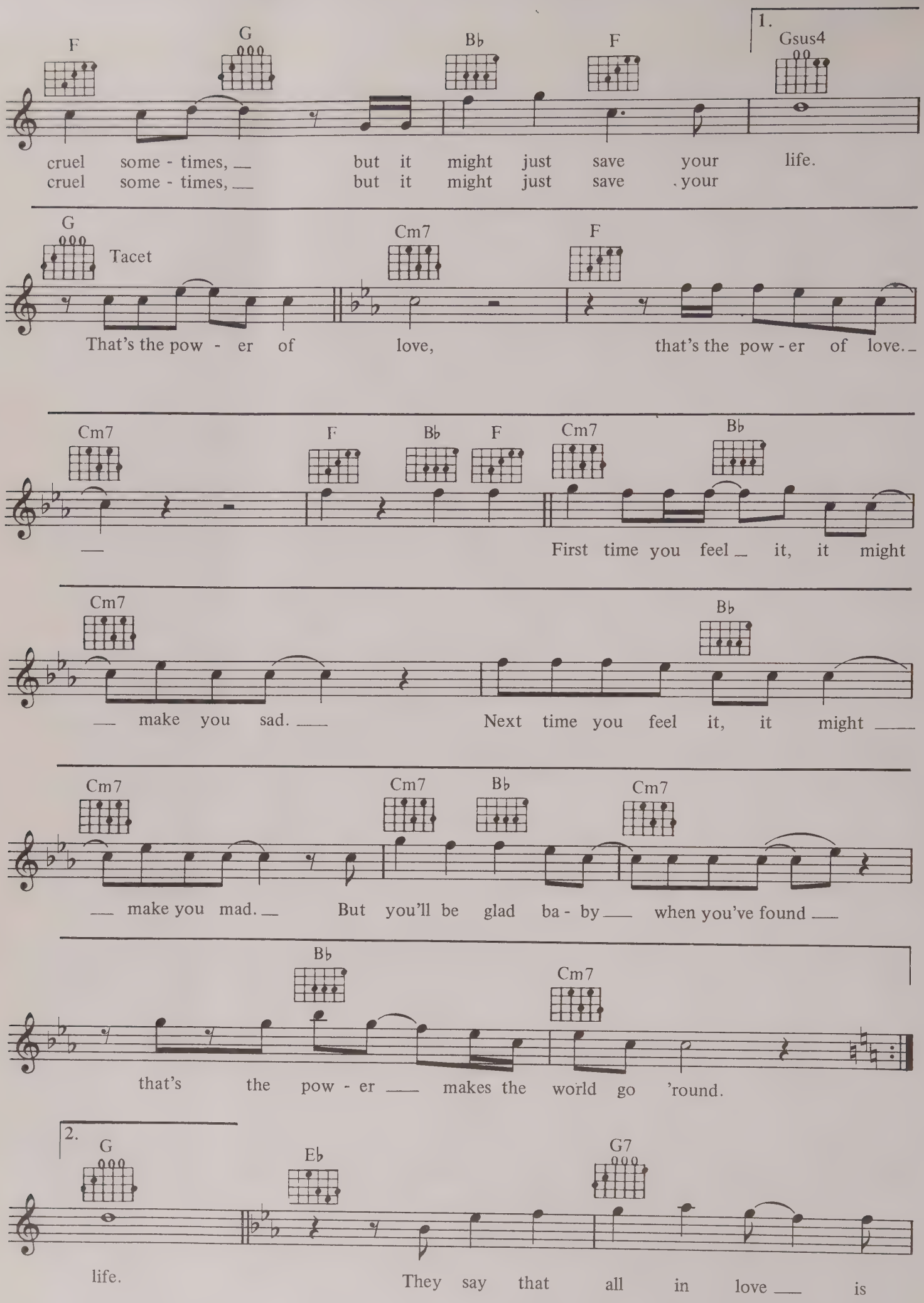
Cm7
B♭
bad girl's dream make a bad one good um

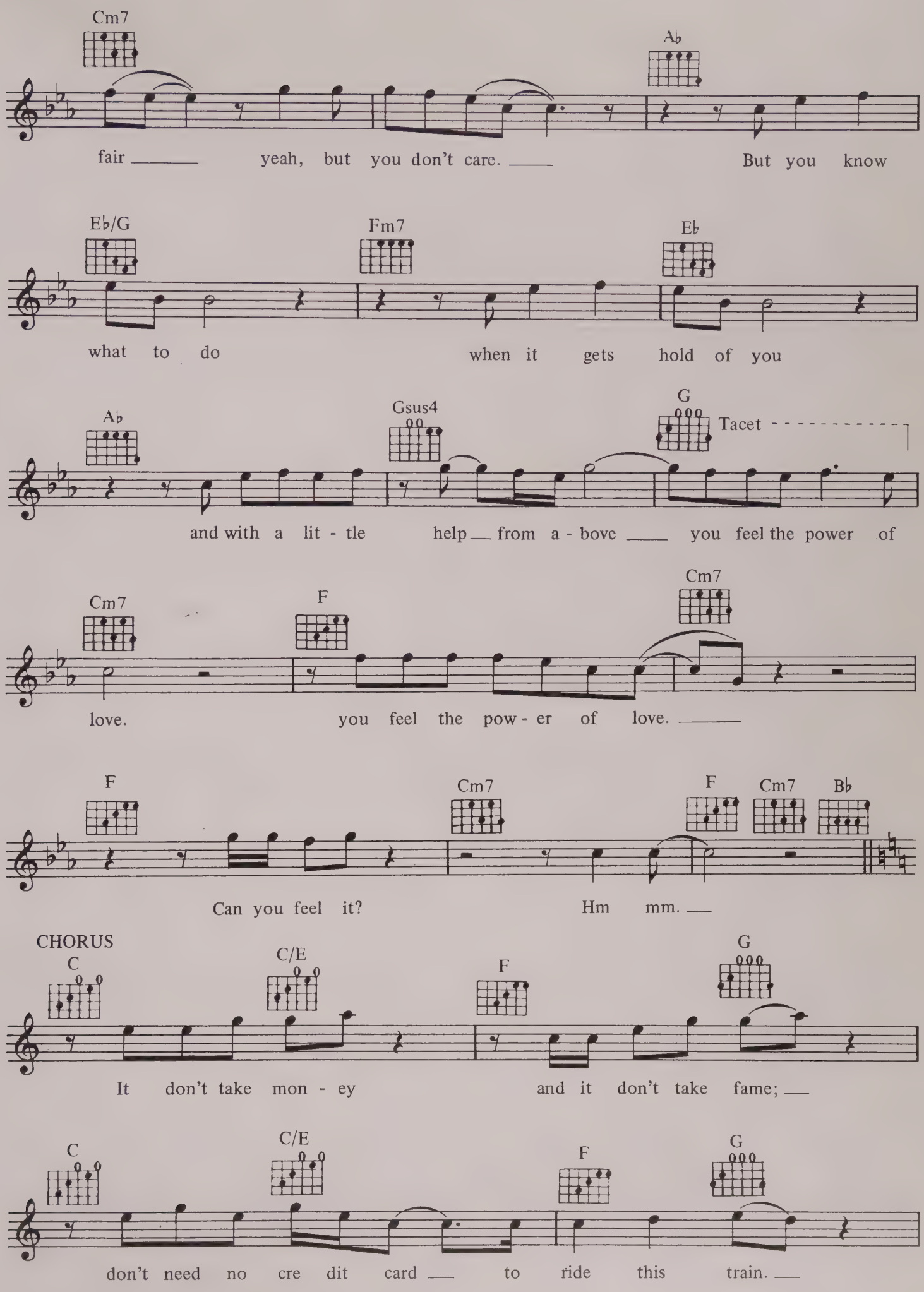

Cm7
Cm7
B♭
make a wrong one right, power of love that keeps you

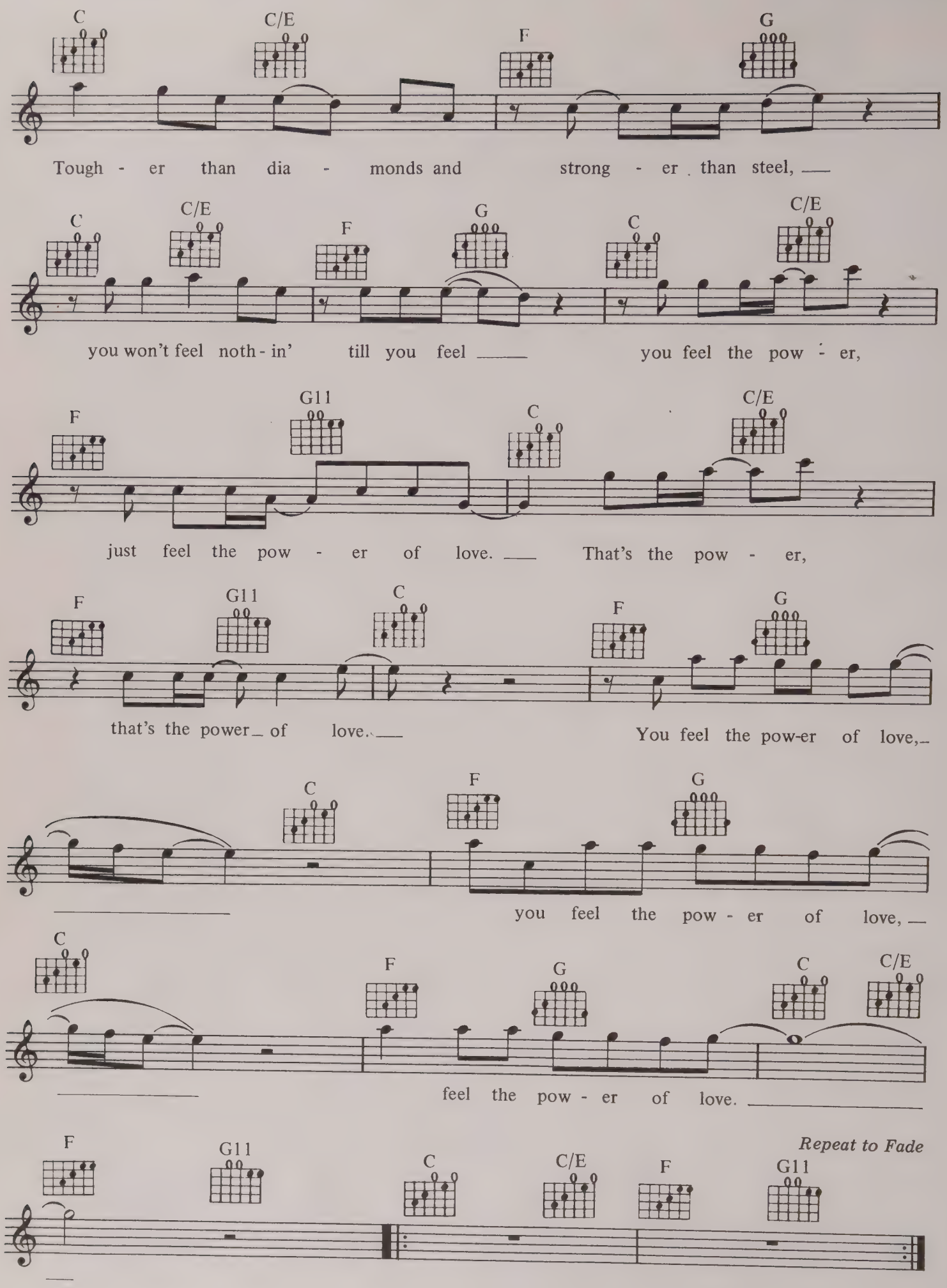

Cm7
CHORUS
C
C/E
home at night. You don't need mon - ey,
And it don't take mon - ey,


F
G
C
C/E
don't take fame; don't need no cre - dit card to
don't take fame; don't need no cre - dit card to


F
G
C
C/E
ride this train. It's strong and it's sud - den and it's
ride this train. It's strong and it's sud - den it can be


1.
F
G
B♭
F
Gsus4
cruel some - times, but it might just save your life.
cruel some - times, but it might just save your
G
Tacet
Cm7
F
That's the pow - er of love, that's the pow - er of love.
Cm7
F
B♭
F
Cm7
B♭
First time you feel it, it might
Cm7
B♭
make you sad. Next time you feel it, it might
Cm7
Cm7
B♭
Cm7
make you mad. But you'll be glad ba - by when you've found
B♭
Cm7
that's the pow - er makes the world go 'round.
2.
G
E♭
G7
life. They say that all in love is

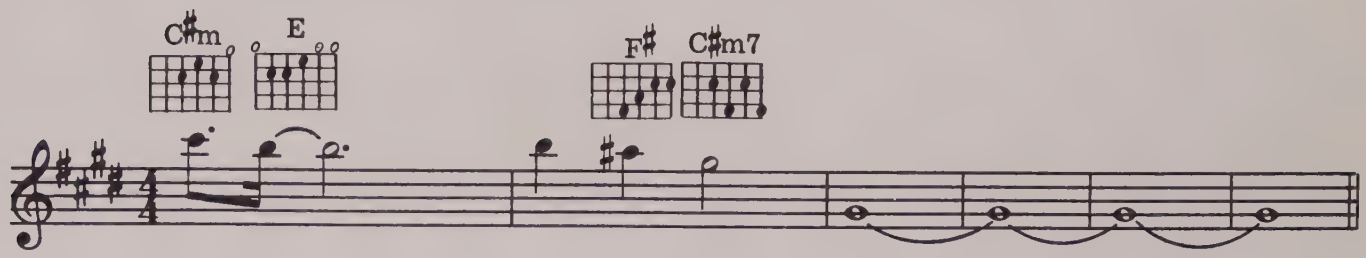

Cm7
Ab
fair yeah, but you don't care. But you know
Eb/G
Fm7
Eb
what to do when it gets hold of you
Ab
Gsus4
G
Tacet
and with a lit - tle help from a - bove you feel the power of
Cm7
F
Cm7
love. you feel the pow - er of love.
F
Cm7
F
Cm7
Bb
Can you feel it? Hm mm.
CHORUS
C
C/E
F
G
It don't take mon - ey and it don't take fame;
C
C/E
F
G
don't need no cre dit card to ride this train.


C C/E F G
Tough - er than dia - monds and strong - er than steel,
C C/E F G C C/E
you won't feel noth - in' till you feel you feel the pow - er,
F G11 C C/E
just feel the pow - er of love. That's the pow - er,
F G11 C F G
that's the power of love. You feel the pow-er of love,
C F G
you feel the pow - er of love,
C F G C C/E
feel the pow - er of love.
Repeat to Fade
F G11 C C/E F G11

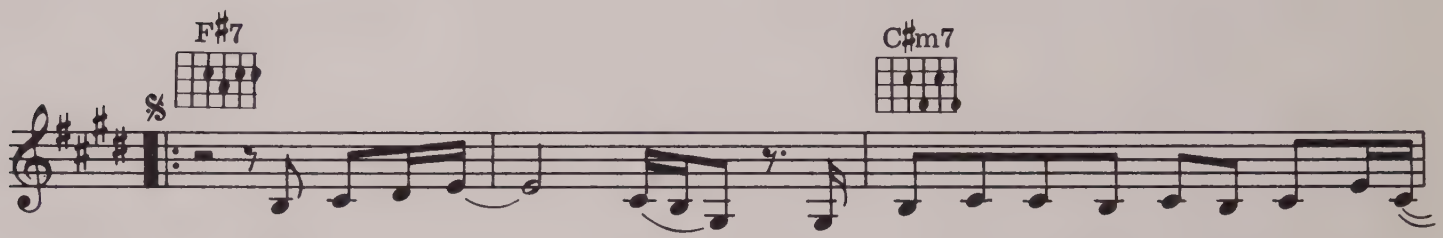
THRILLER

WORDS & MUSIC BY ROD TEMPERTON

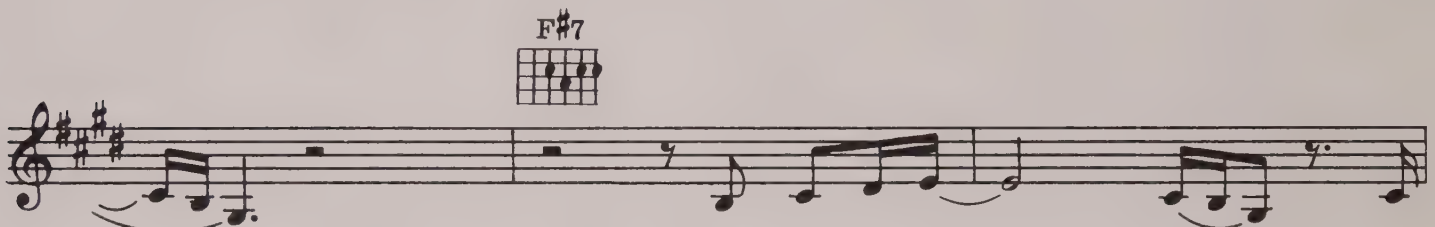
© COPYRIGHT 1982, 1983 RODSONGS. ALL RIGHTS ADMINISTERED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



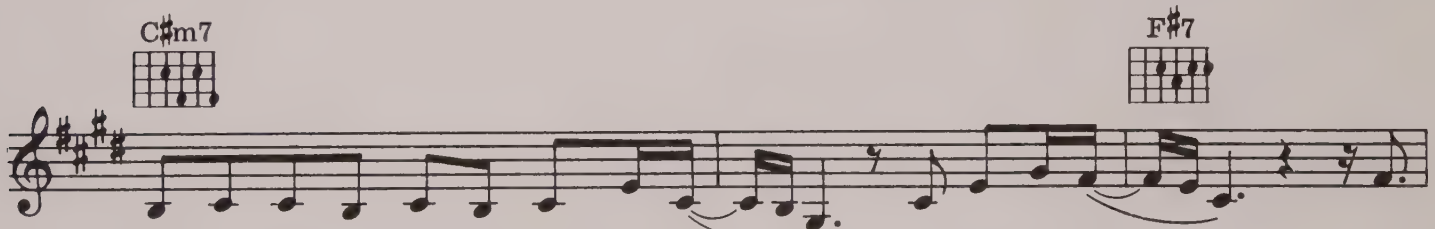
(Instrumental)



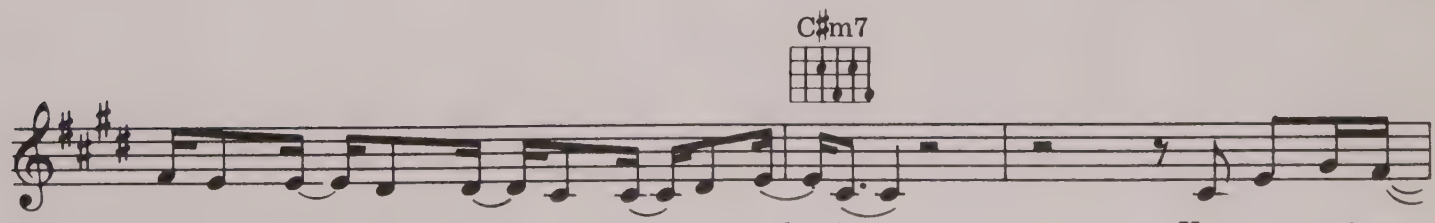
It's close to mid - night, and some - thin' e - vil's lurk - in' in the dark-
You hear the door slam and re - al - ize there's no-where left to run.
They're out to get you. There's de - mons clos - in' in on ev - 'ry side.



Un - der the moon - light you
You feel the cold hand, and
They will pos - sess you un-



see a sight that al - most stops your heart. You try to scream, but
won - der if you'll ev - er see the sun. You close your eyes, and
less you change that num - ber on your dial. Now is the time for



ter - ror takes the sound be - fore you make it. You start to freeze
hope that this is just i - mag - i - na - tion. But all the while
you and I to cud - dle close to - geth - er. All thru the night

F♯7 C♯m7 Amaj7

as hor-ror looks you right be-tween the eyes. You're par-a-lyzed.
you hear the crea-ture creep-in' up be-hind. You're out of time
I'll save you from the ter-ror on the screen. I'll make you see

G♯m7 C♯m E C♯m7

'Cause this is thrill-er, thrill-er night, and
'Cause this is thrill-er, thrill-er night. There
that this is thrill-er, thrill-er night, 'cause

F♯7 F♯m7

no one's gon-na save you from the beast a-bout to strike. You know, it's
ain't no sec-ond chance a-gainst the thing with for-ty eyes. You know, it's
I could thrill you more than an-y ghost would dare to try. Girl, this is

C♯m E C♯m7 F♯7

To Coda ⊕

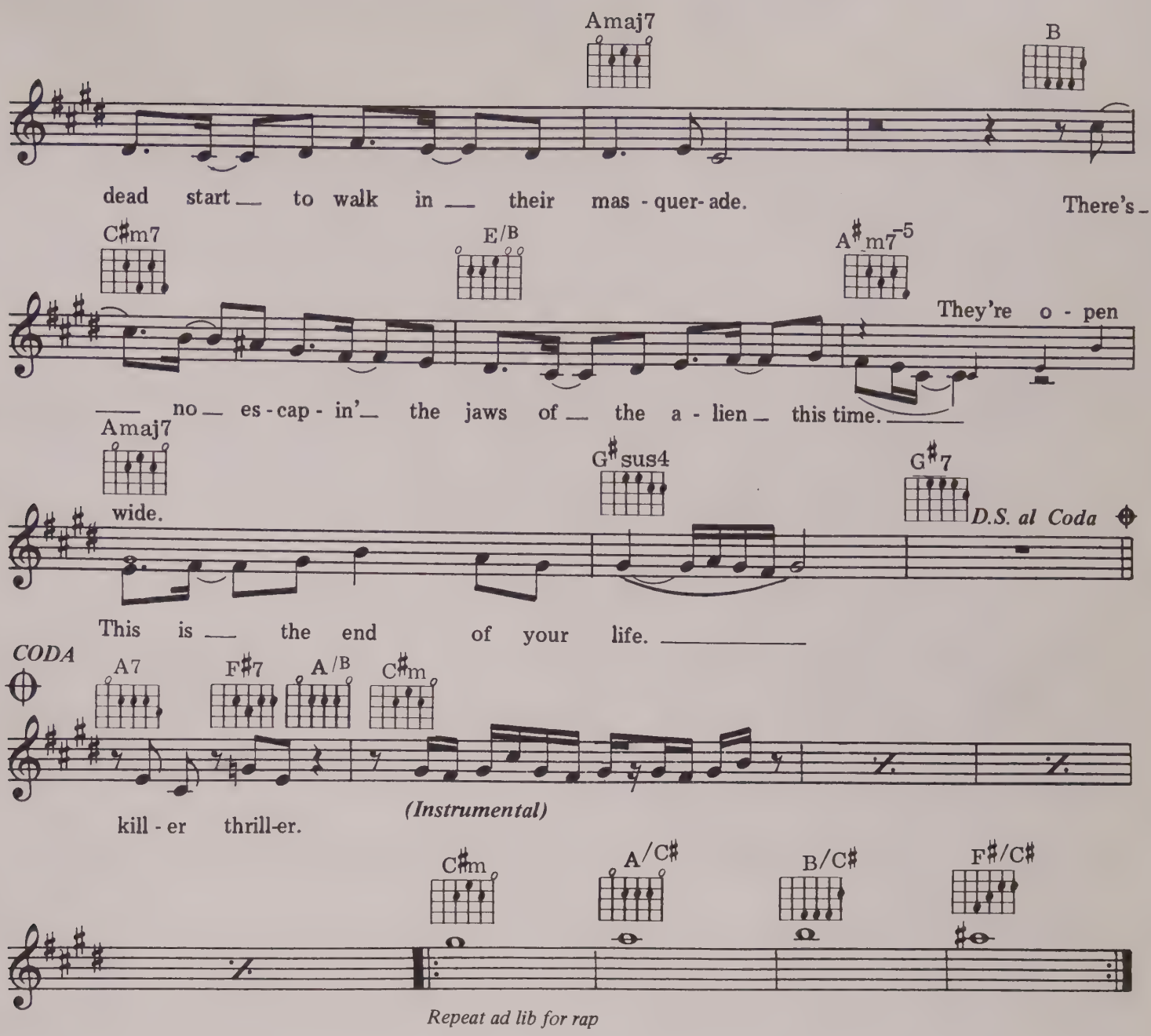
thrill-er, thrill-er night. You're fight-ing for your life in-side a
thrill-er, thrill-er night. you're fight-ing for your life in-side a
thrill-er, thrill-er night, so let me hold you tight and share a

1 A7 F♯7 A/B C♯m7

kill-er thrill-er to-night. *(Instrumental)*

2 A7 F♯7 A/B C♯m7 F♯7

kill-er thrill-er to-night. Night crea-tures call and the



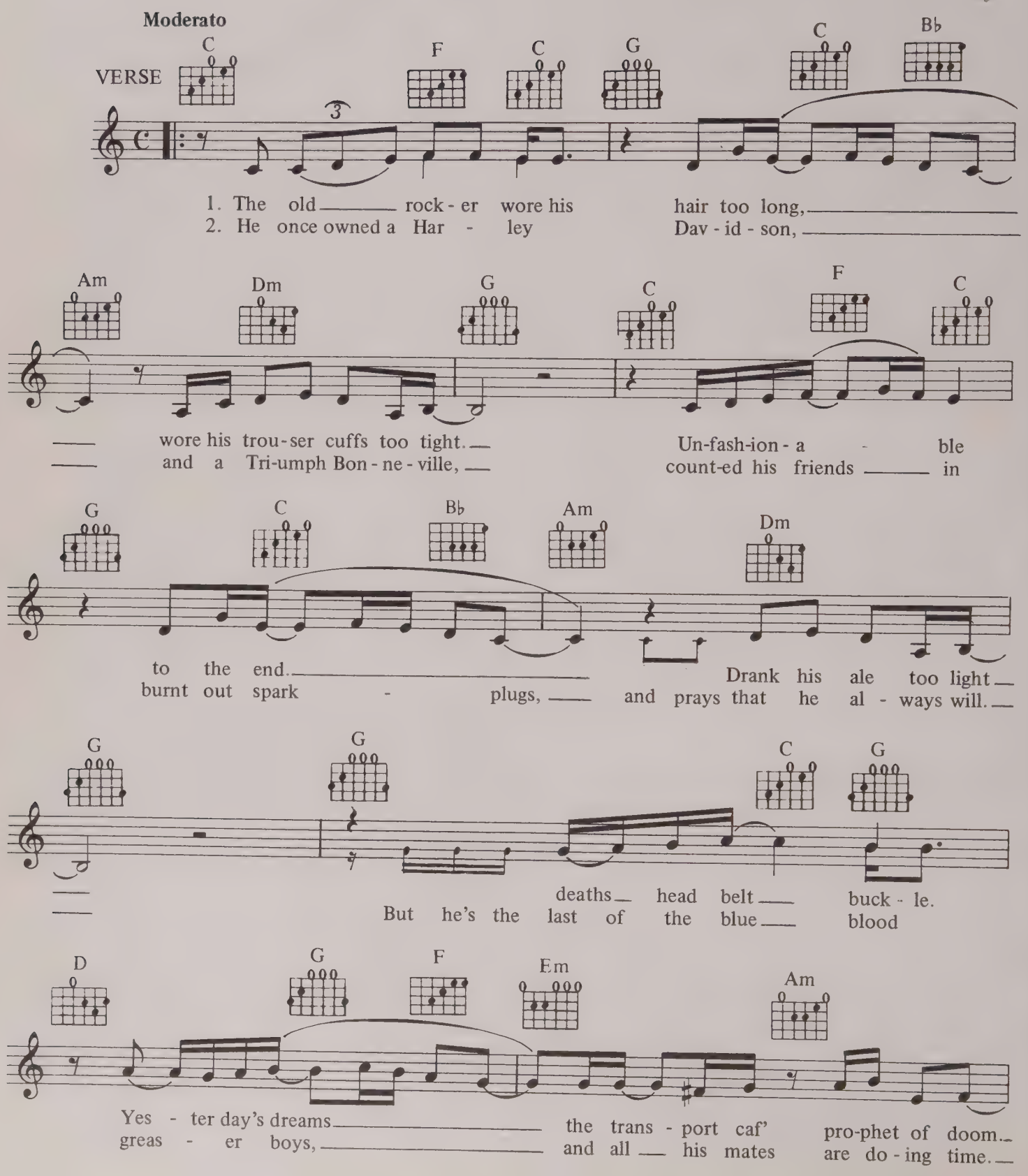
RAP: Darkness falls across the land.
The midnight hour is close at hand
Creatures crawl in search of blood
To terrorize y'awl's neighborhood.
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell.

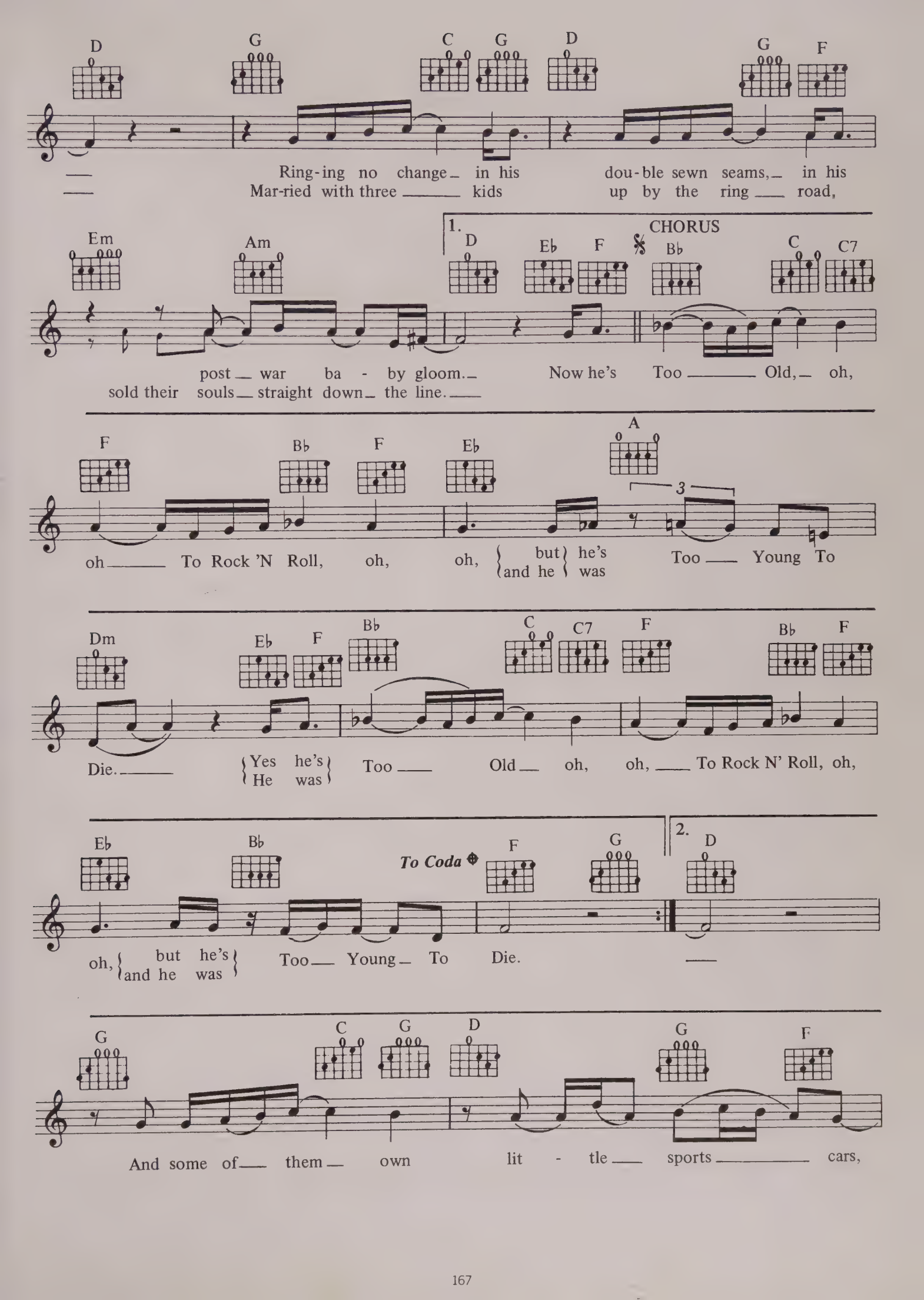
The foulest stench is in the air,
The funk of forty thousand years,
And grizzly ghouls from every tomb
Are closing in to seal your doom.
And though you fight to stay alive,
Your body starts to shiver,
For no mere mortal can resist
The evil of a thriller.

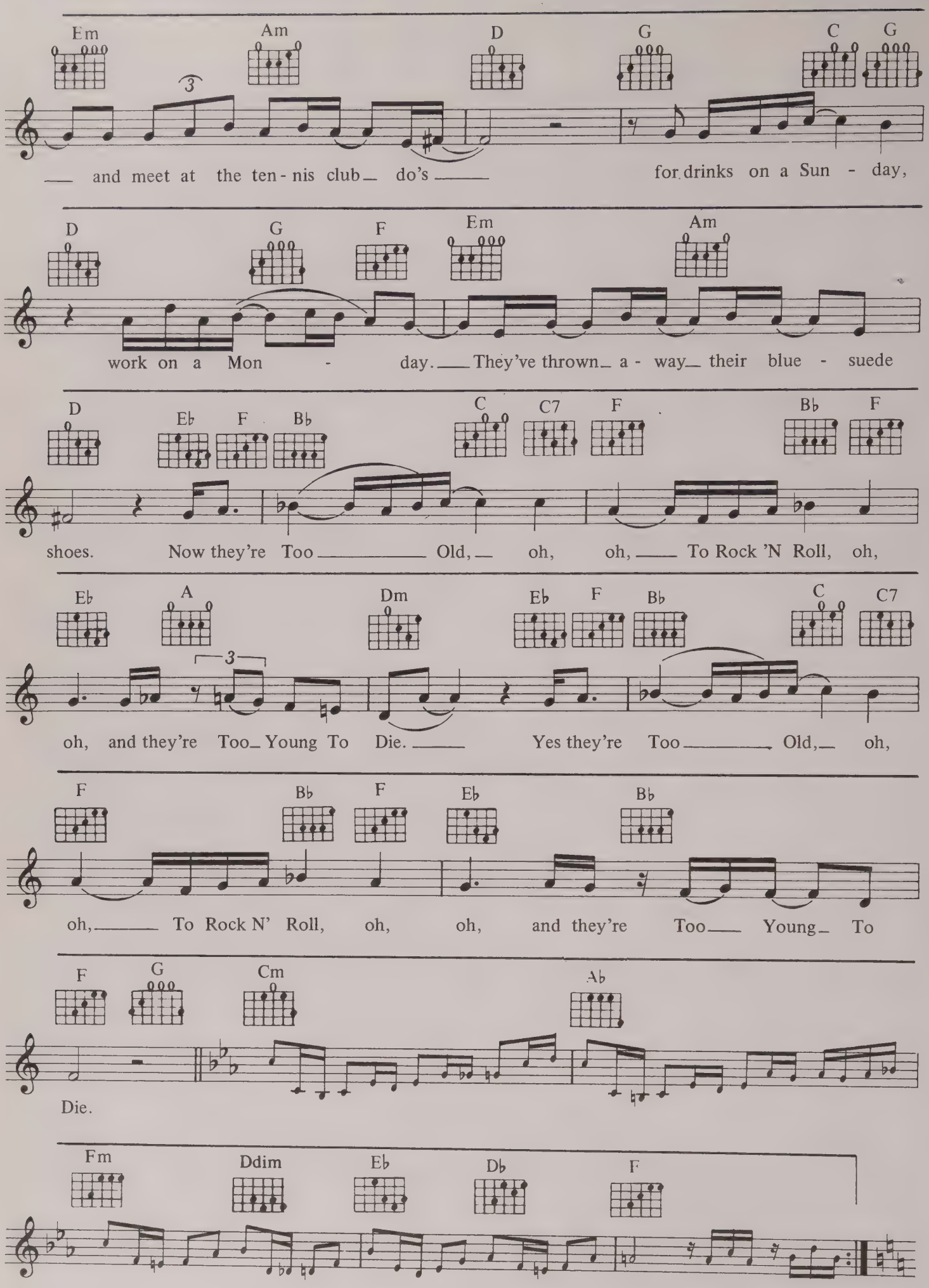
TOO OLD TO ROCK AND ROLL (TOO YOUNG TO DIE)

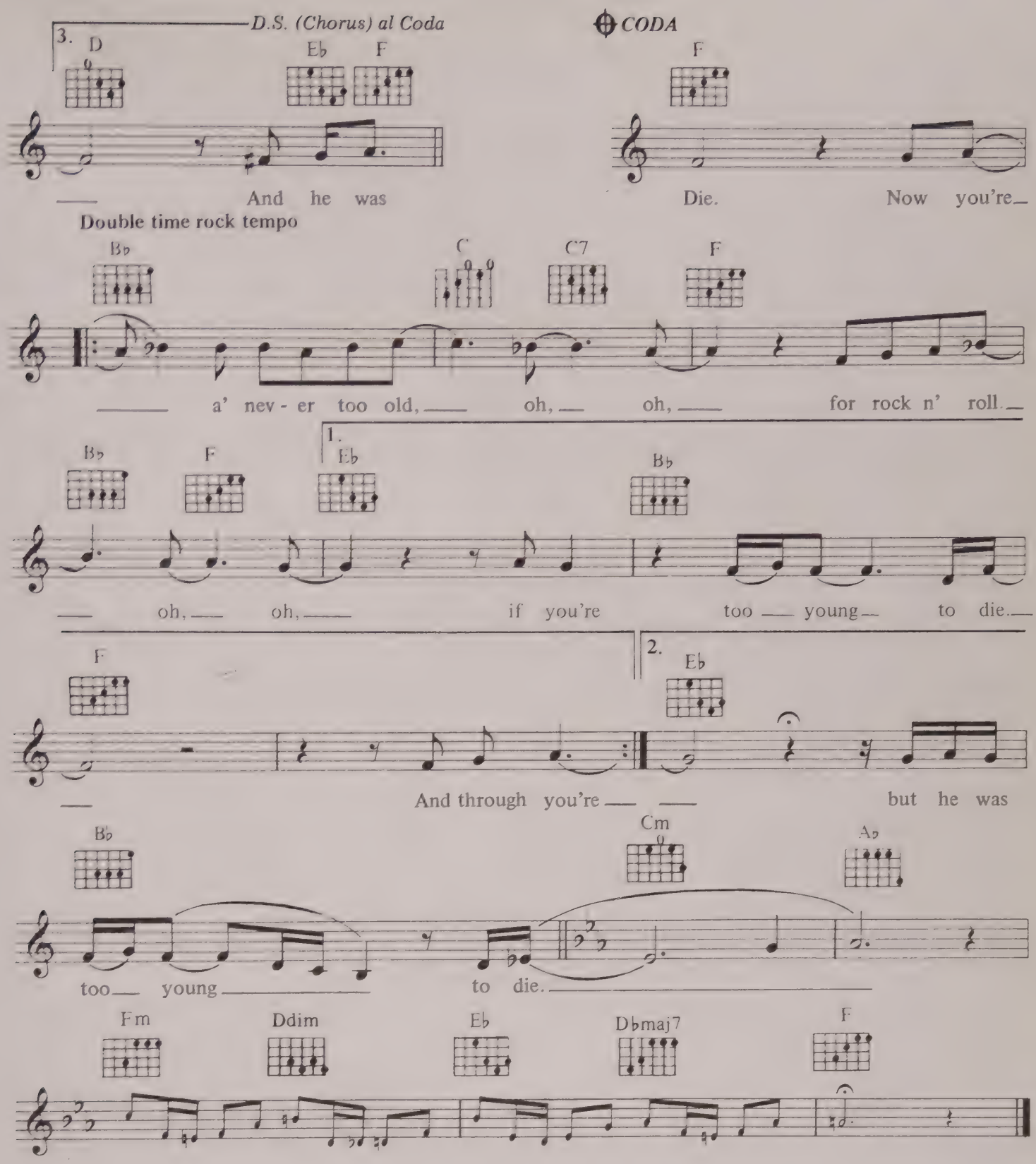
WORDS & MUSIC BY IAN ANDERSON

© COPYRIGHT 1977 FIVE STAR PUBLISHING LIMITED, 12 STRATFORD PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




D G C G D G F
Ring-ing no change in his dou-ble sewn seams, in his
Mar-ried with three kids up by the ring road,
Em Am 1. D Eb F CHORUS Bb C C7
post war ba - by gloom. Now he's Too Old, oh,
sold their souls straight down the line.
F Bb F Eb A
oh To Rock 'N Roll, oh, oh, but he's / and he was Too Young To
Dm Eb F Bb C C7 F Bb F
Die. Yes he's / He was Too Old oh, oh, To Rock N' Roll, oh,
Eb Bb To Coda F G 2. D
oh, but he's / and he was Too Young To Die.
G C G D G F
And some of them own lit - tle sports cars,


Em Am D G C G
and meet at the ten - nis club do's for drinks on a Sun - day,
D G F Em Am
work on a Mon - day. They've thrown a - way their blue - suede
D Eb F Bb C C7 F Bb F
shoes. Now they're Too Old, oh, oh, To Rock 'N Roll, oh,
Eb A Dm Eb F Bb C C7
oh, and they're Too Young To Die. Yes they're Too Old, oh,
F Bb F Eb Bb
oh, To Rock N' Roll, oh, oh, and they're Too Young To
F G Cm Ab
Die.
Fm Ddim Eb Db F

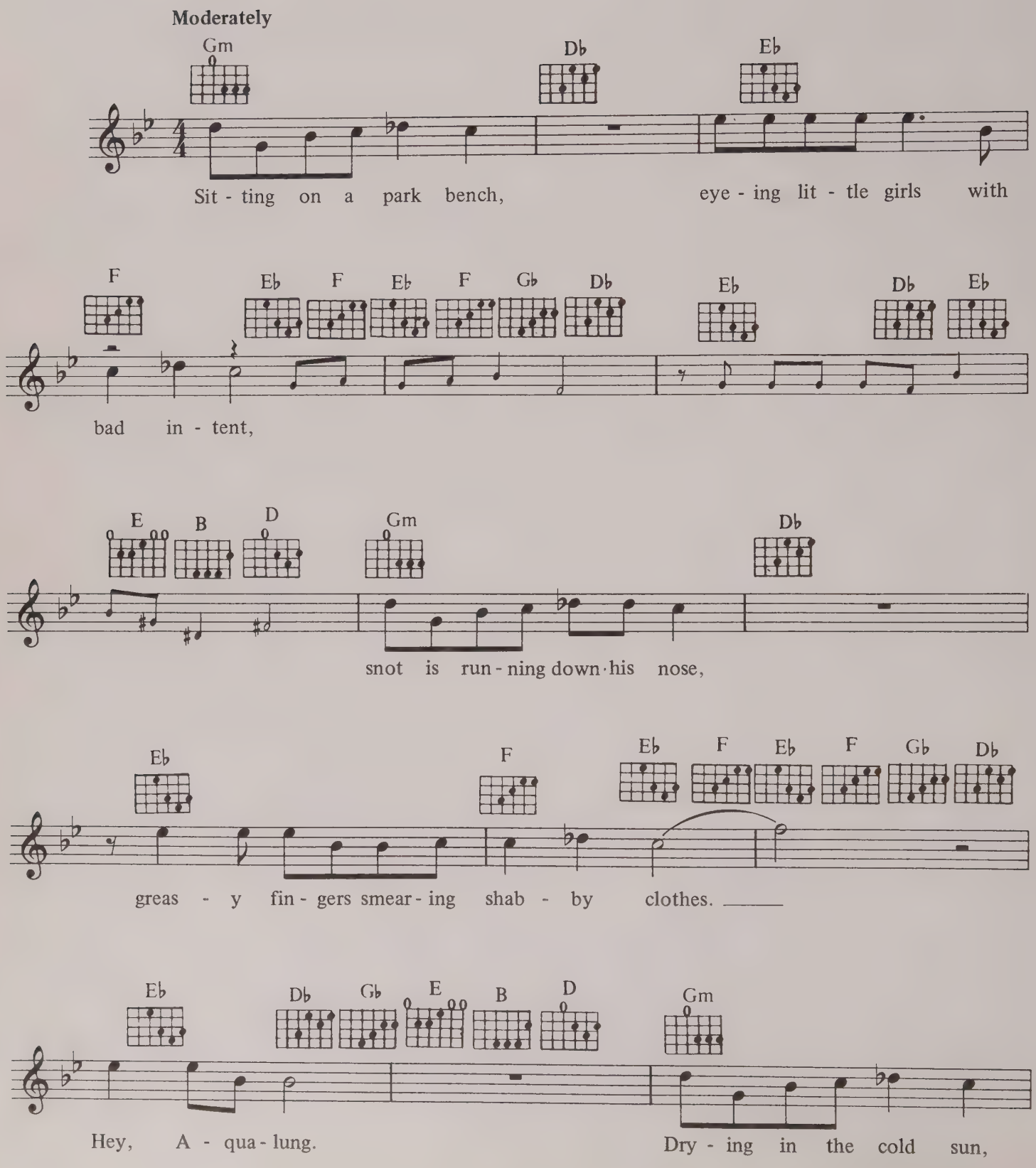


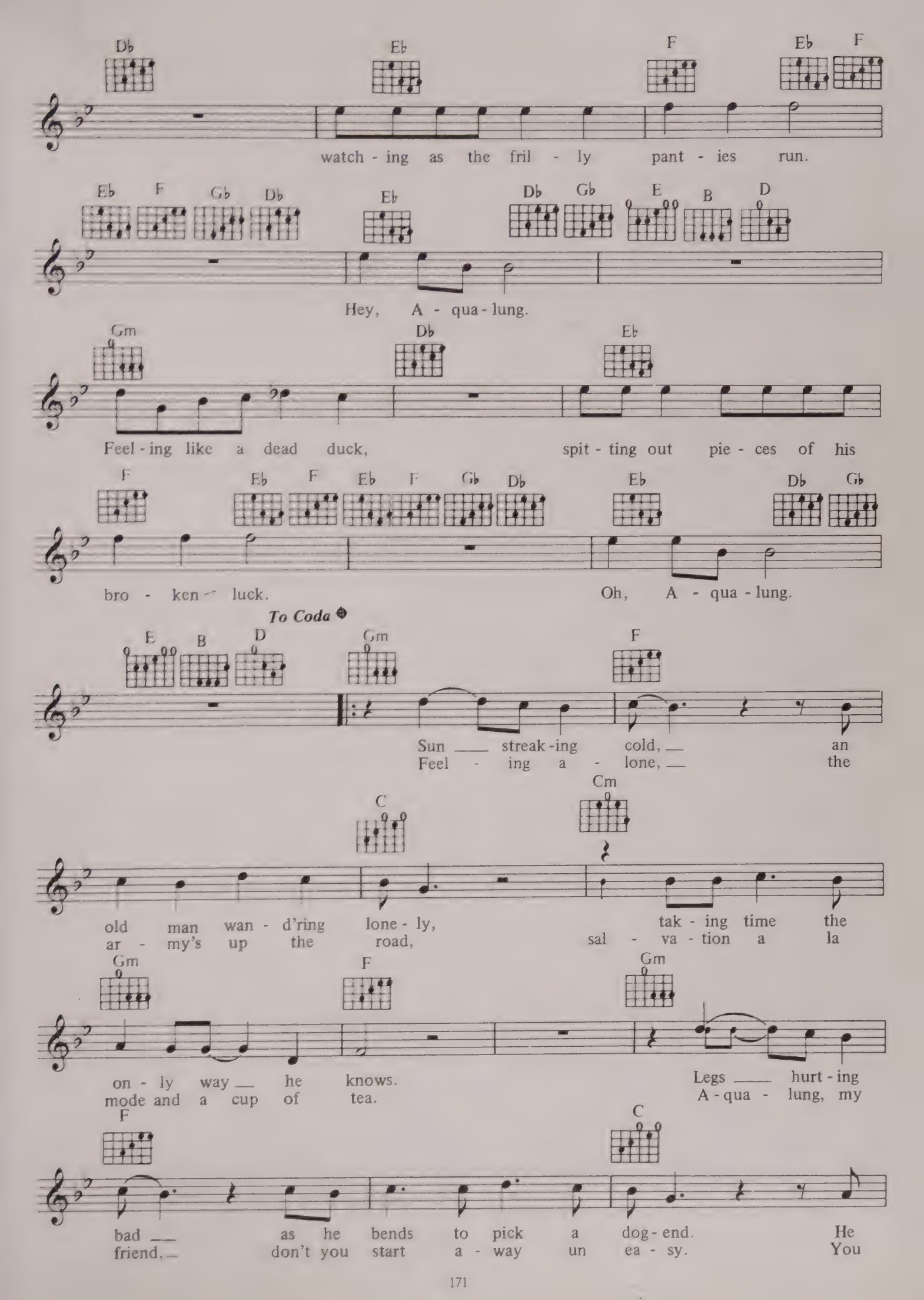
VERSE 3:
So the old rocker gets out his bike,
to make a ton before he takes his leave
upon the al by Scotch Corner just like it used to be.
And as he flies, tears in his eyes,
his wind-whipped words echo the final take,
as he hits the trunk road doing around one-hundred twenty
with no room left to brake. *(Chorus)*
And he was Too Old To Rock N' Roll,
and he was Too Young To Die.
Yes he was Too Old To Rock N' Roll,
but he was Too Young To Die.

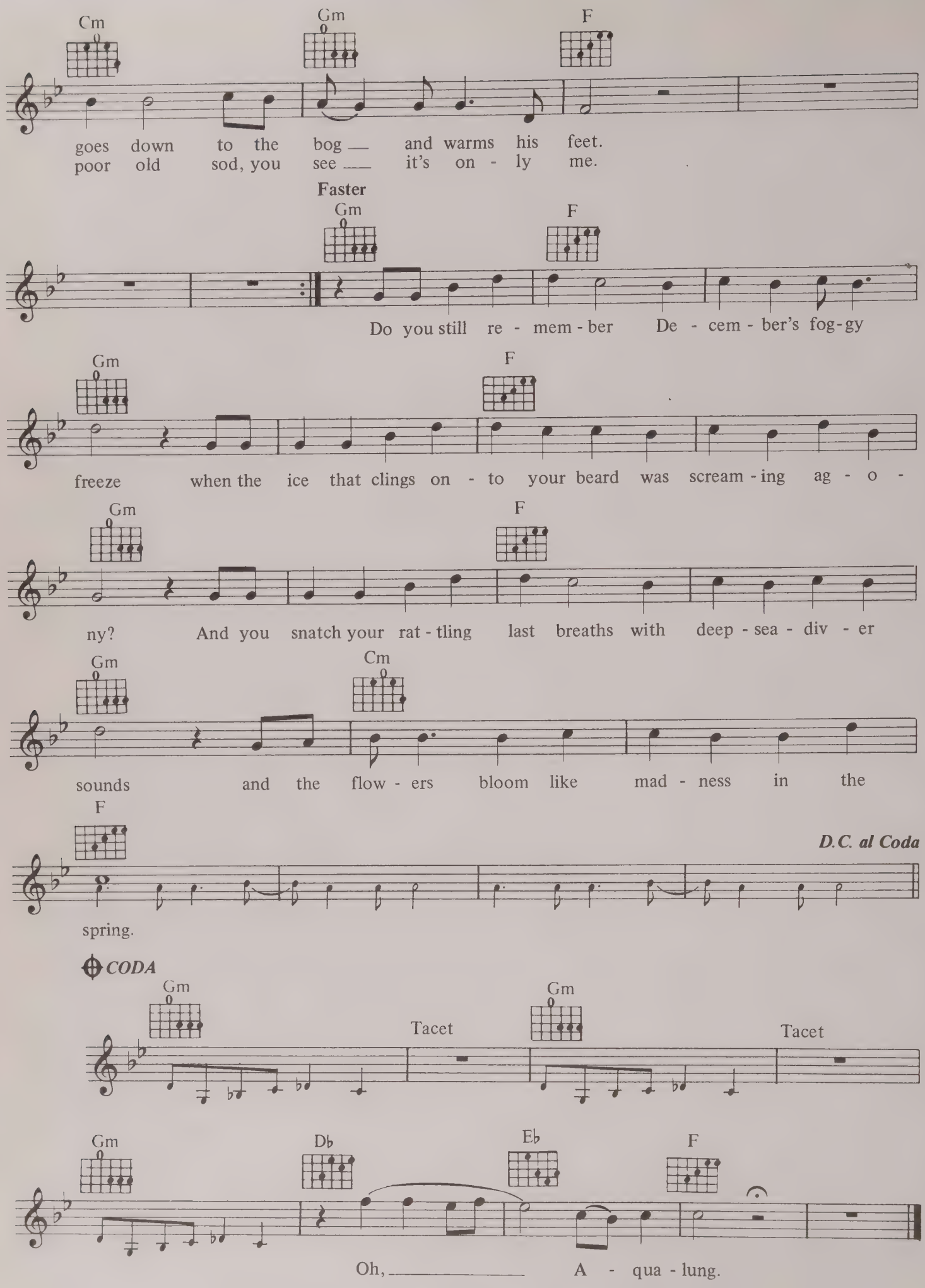
AQUALUNG

WORDS & MUSIC BY IAN ANDERSON & JENNIE ANDERSON

© COPYRIGHT 1971, 1976 IAN ANDERSON MUSIC LIMITED, 12 STRATFORD PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



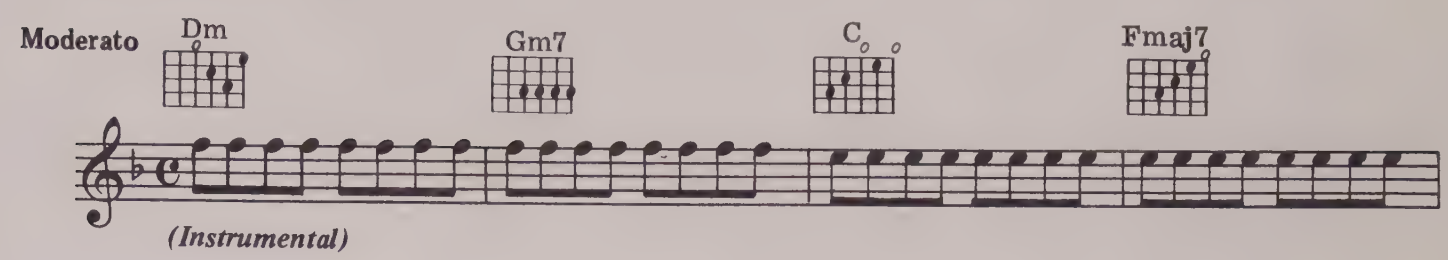

Db Eb F Eb F
watch - ing as the fril - ly pant - ies run.
Eb F Gb Db Eb Db Gb E B D
Hey, A - qua - lung.
Gm Db Eb
Feel - ing like a dead duck, spit - ting out pie - ces of his
F Eb F Eb F Gb Db Eb Db Gb
bro - ken luck. Oh, A - qua - lung.
To Coda
E B D Gm F
Sun streak - ing cold, an
Feel - ing a - lone, the
C Cm
old man wan - d'ring lone - ly, tak - ing time the
ar - my's up the road, sal - va - tion a la
Gm F Gm
on - ly way he knows. Legs hurt - ing
mode and a cup of tea. A - qua - lung, my
F C
bad as he bends to pick a dog - end. He
friend, don't you start a - way un ea - sy. You

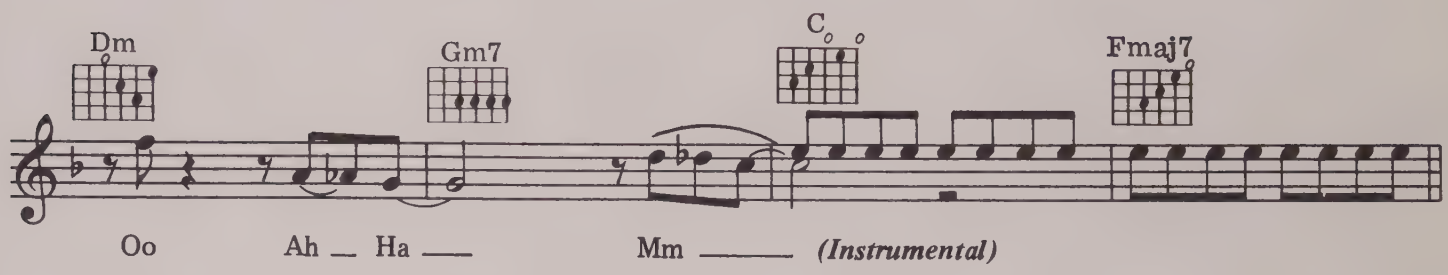

Cm
Gm
F
goes down to the bog and warms his feet.
poor old sod, you see it's on - ly me.
Faster
Gm
F
Do you still re - mem - ber De - cem - ber's fog - gy
Gm
F
freeze when the ice that clings on - to your beard was scream - ing ag - o -
Gm
F
ny? And you snatch your rat - tling last breaths with deep - sea - div - er
Gm
Cm
sounds and the flow - ers bloom like mad - ness in the
F
D.C. al Coda
spring.
CODA
Gm
Tacet
Gm
Tacet
Gm
Db
Eb
F
Oh, A - qua - lung.

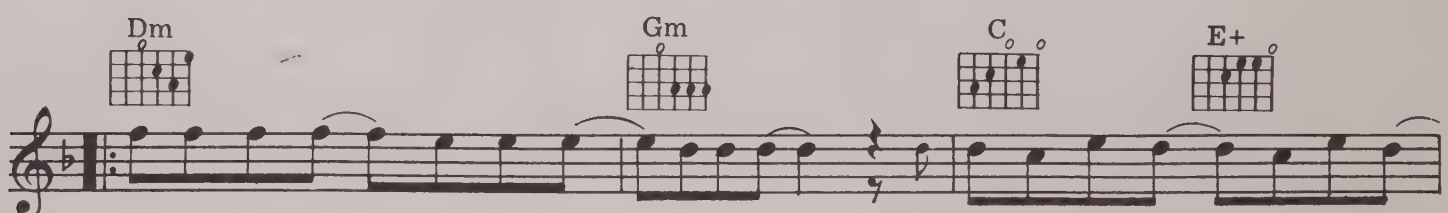
MOVIN' OUT (ANTHONY'S SONG)

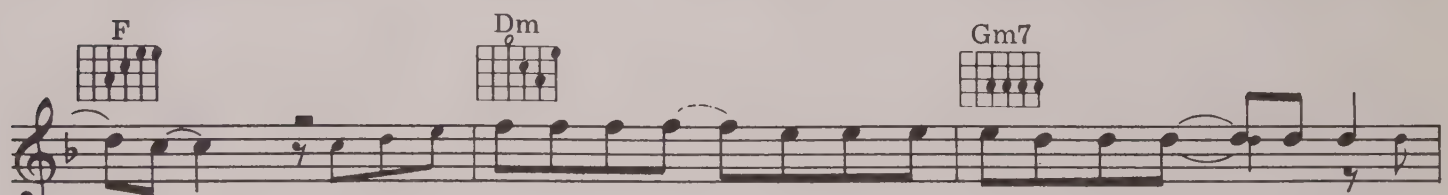
WORDS & MUSIC BY BILLY JOEL

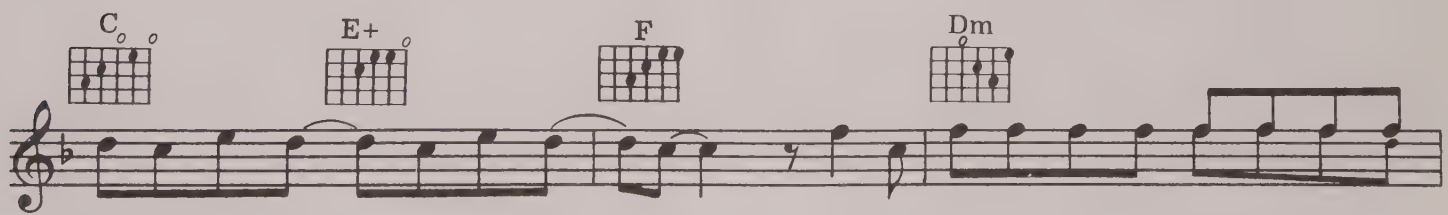
© COPYRIGHT 1977, 1978 IMPULSIVE MUSIC/APRIL MUSIC INCORPORATED. ASSIGNEDTO SBK SONGS LIMITED, 3–5 RATHBONE PLACE, LONDON W1 FOR UK, EIRE, MALAYSIA, NIGERIA, CYPRUS, INDIA, PAKISTAN, SRI LANKA, GHANA, SIERRA LEONE, JAMAICA, TRINIDAD & TOBAGO.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

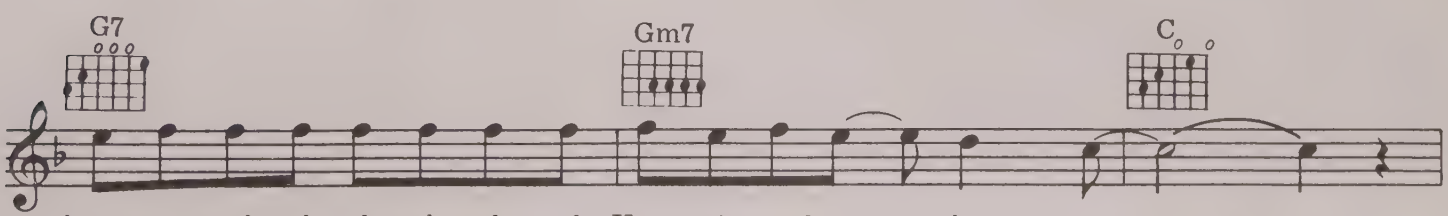


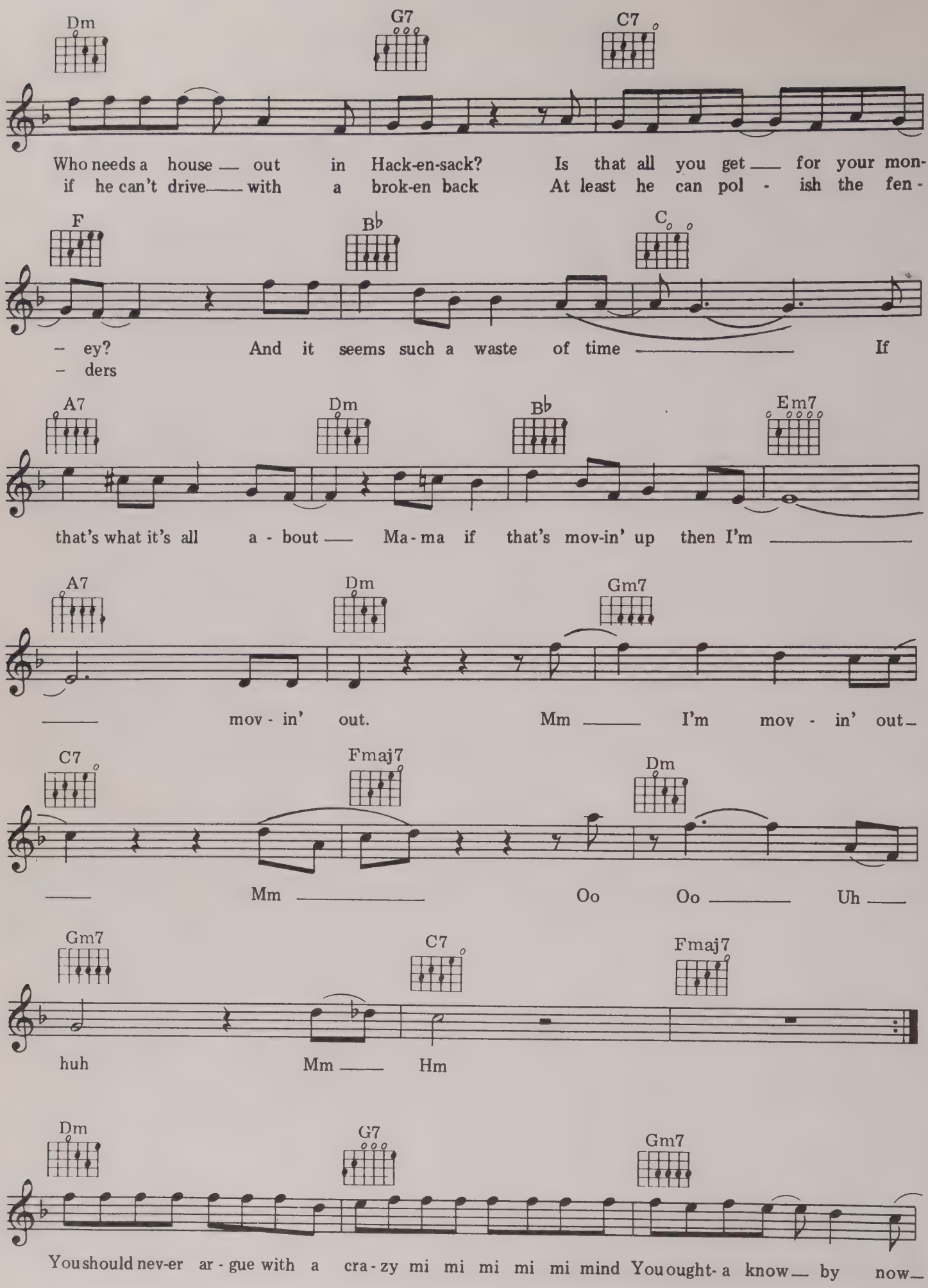


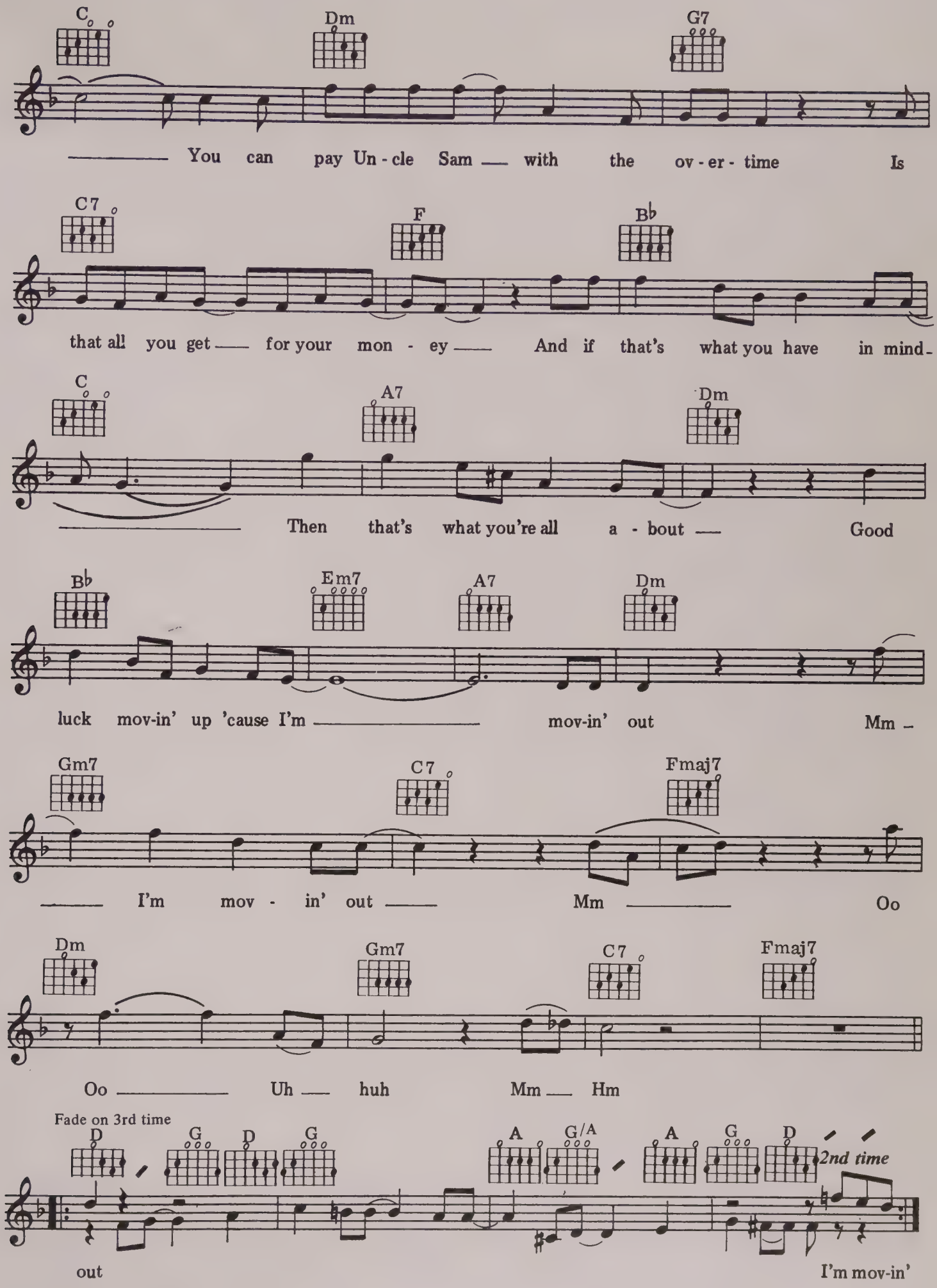








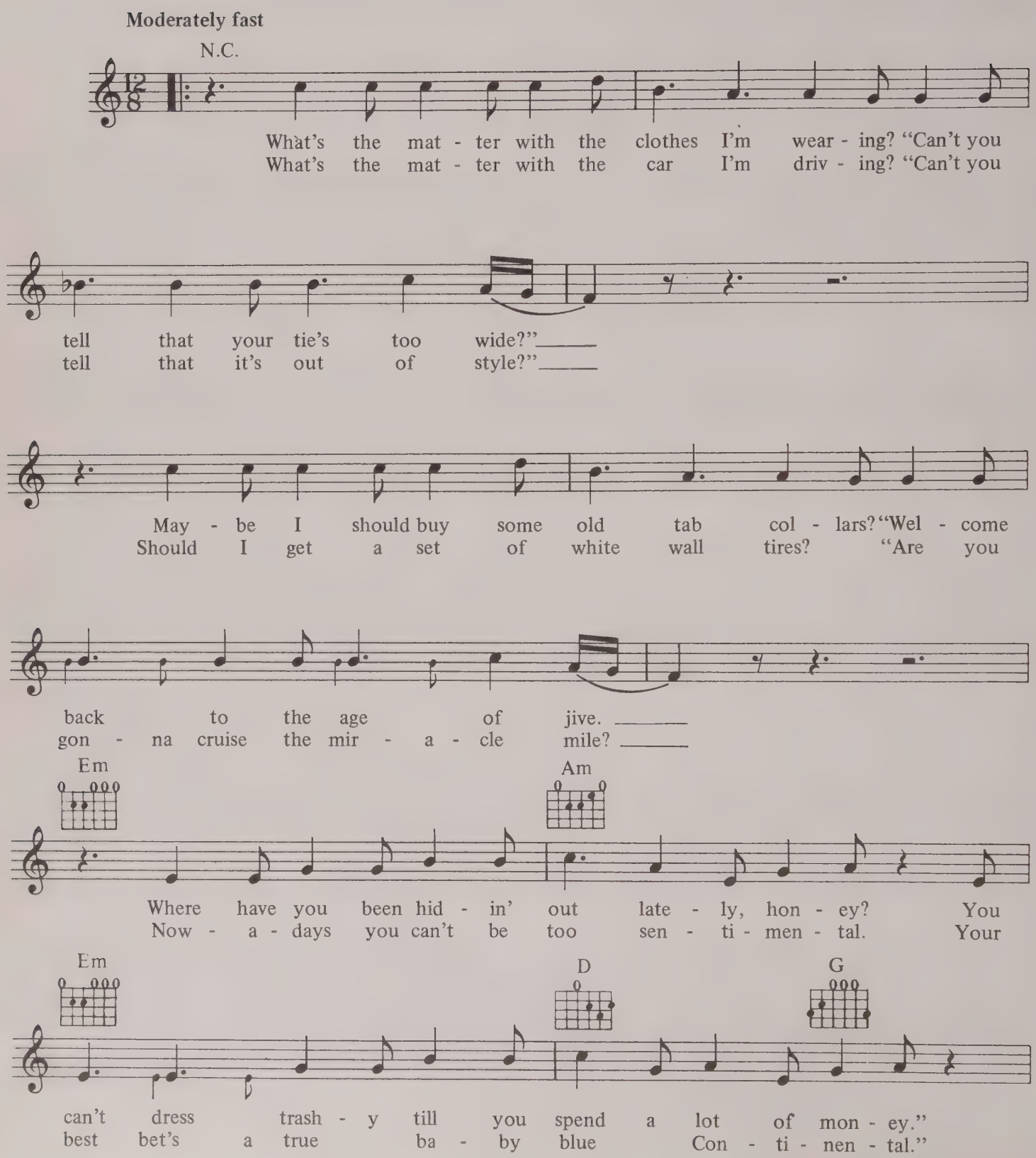

Dm G7 C7
Who needs a house — out in Hack-en-sack? Is that all you get — for your mon-
if he can't drive — with a brok-en back At least he can pol - ish the fen-
F B♭ C
– ey? And it seems such a waste of time — If
– ders
A7 Dm B♭ Em7
that's what it's all a - bout — Ma - ma if that's mov-in' up then I'm —
A7 Dm Gm7
— mov - in' out. Mm — I'm mov - in' out—
C7 Fmaj7 Dm
— Mm — Oo Oo — Uh —
Gm7 C7 Fmaj7
huh Mm — Hm
Dm G7 Gm7
You should nev-er ar - gue with a cra - zy mi mi mi mi mi mind You ought - a know — by now—

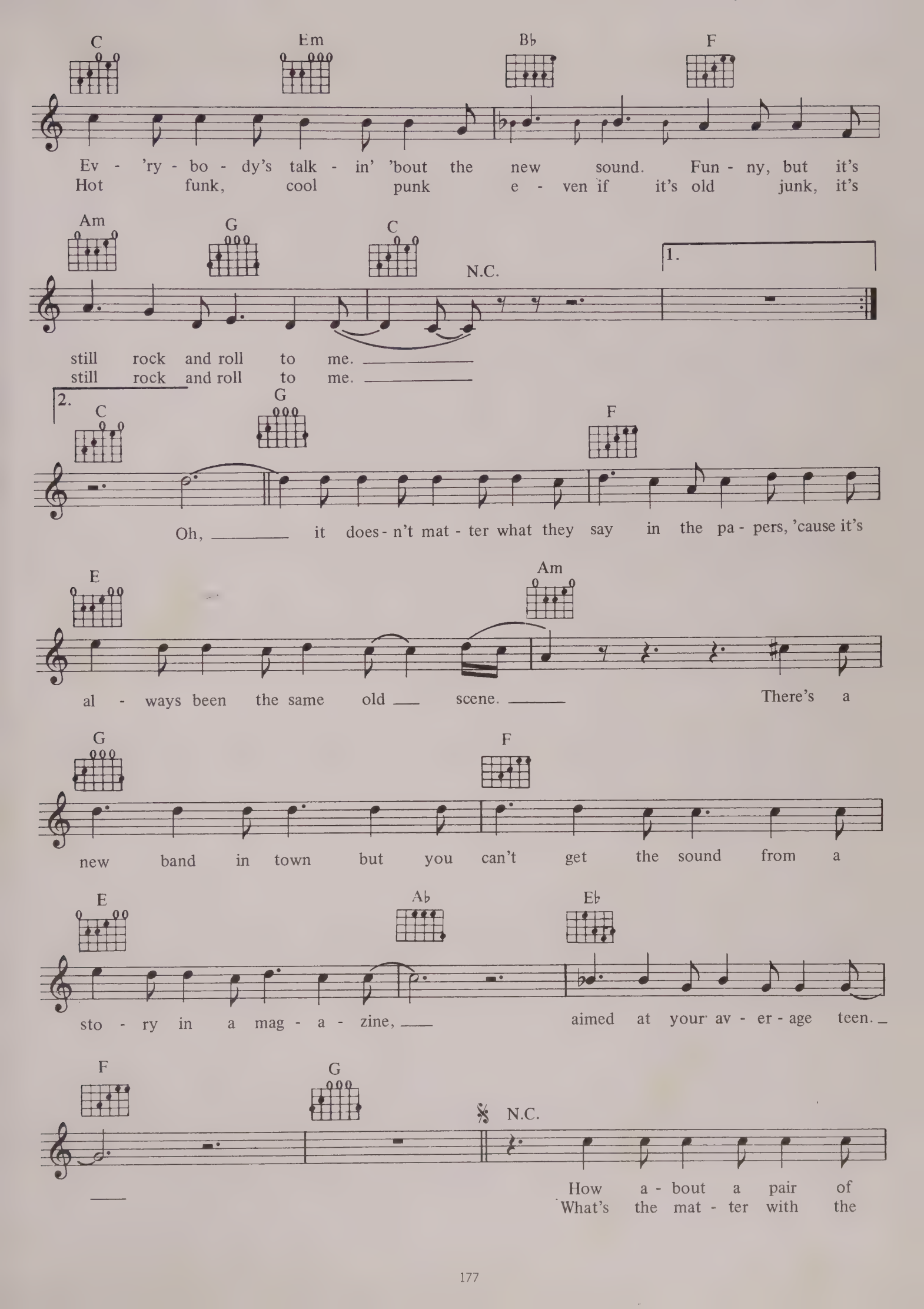

C
Dm
G7
You can pay Un - cle Sam with the ov - er - time Is
C7
F
B♭
that all you get for your mon - ey And if that's what you have in mind -
C
A7
Dm
Then that's what you're all a - bout Good
B♭
Em7
A7
Dm
luck mov-in' up 'cause I'm mov-in' out Mm -
Gm7
C7
Fmaj7
I'm mov - in' out Mm Oo
Dm
Gm7
C7
Fmaj7
Oo Uh huh Mm Hm
Fade on 3rd time
D
G
D
G
A
G/A
A
G
D
2nd time
out
I'm mov-in'

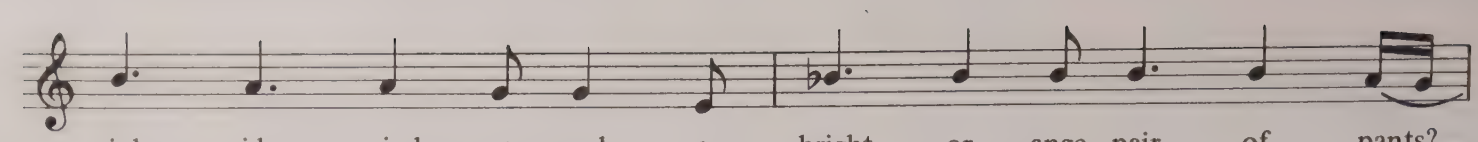
IT'S STILL ROCK AND ROLL TO ME

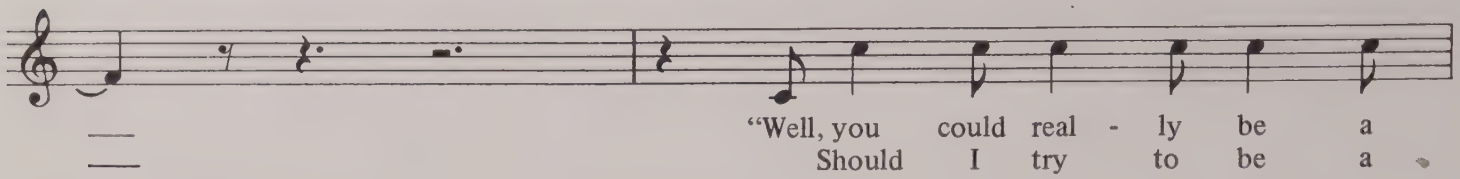
WORDS & MUSIC BY BILLY JOEL

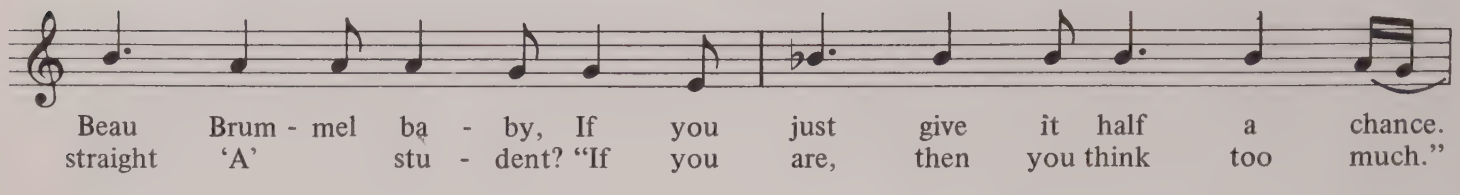
© COPYRIGHT 1980, 1984 IMPULSIVE MUSIC/APRIL MUSIC INCORPORATED. ALL RIGHTS ASSIGNED TO SBK SONGS LIMITED, 3–5 RATHBONE PLACE, LONDON W1 FOR UK, EIRE & ALL PRS/MCPS TERRITORIES (EXCEPT HONG KONG). ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



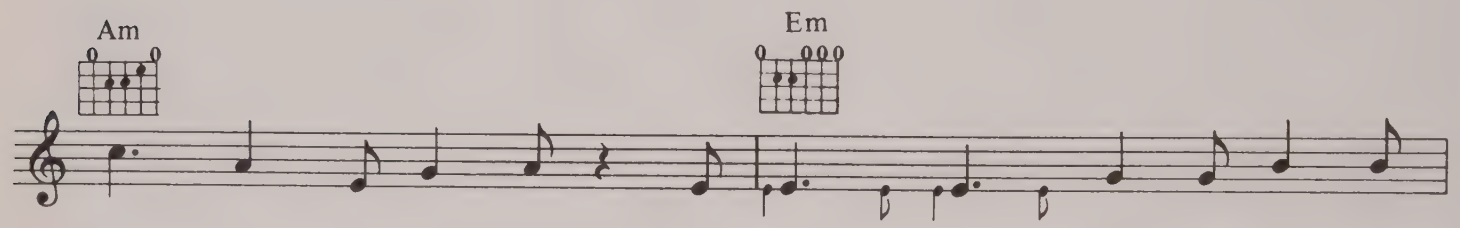

C
Em
B♭
F
Ev - 'ry - bo - dy's talk - in' 'bout the new sound. Fun - ny, but it's
Hot funk, cool punk e - ven if it's old junk, it's
Am
G
C
N.C.
1.
still rock and roll to me.
still rock and roll to me.
2.
C
G
F
Oh, it does - n't mat - ter what they say in the pa - pers, 'cause it's
E
Am
al - ways been the same old scene. There's a
G
F
new band in town but you can't get the sound from a
E
A♭
E♭
sto - ry in a mag - a - zine, aimed at your av - er - age teen.
F
G
N.C.
How a - bout a pair of
What's the mat - ter with the

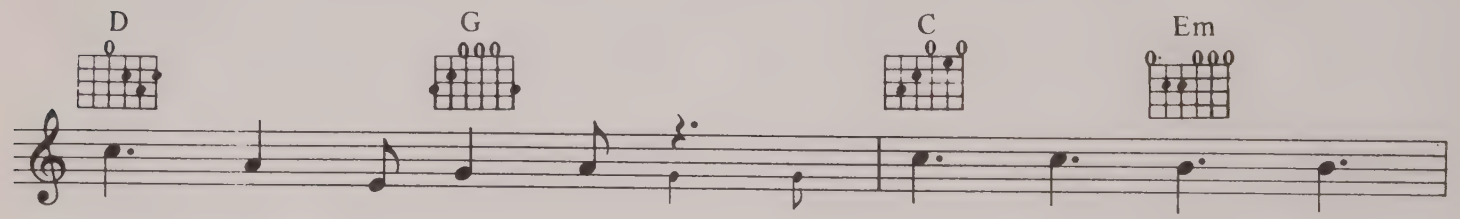

pink side - wind - ers and a bright or - ange pair of pants?
crowd I'm see - ing? "Don't you know that they're out of touch?"

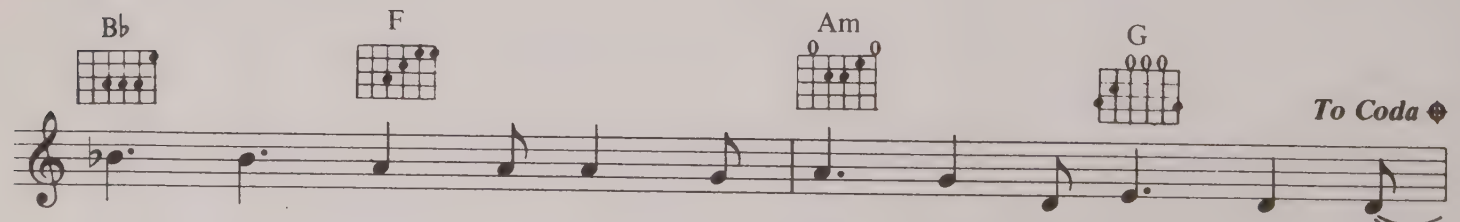

"Well, you could real - ly be a
Should I try to be a

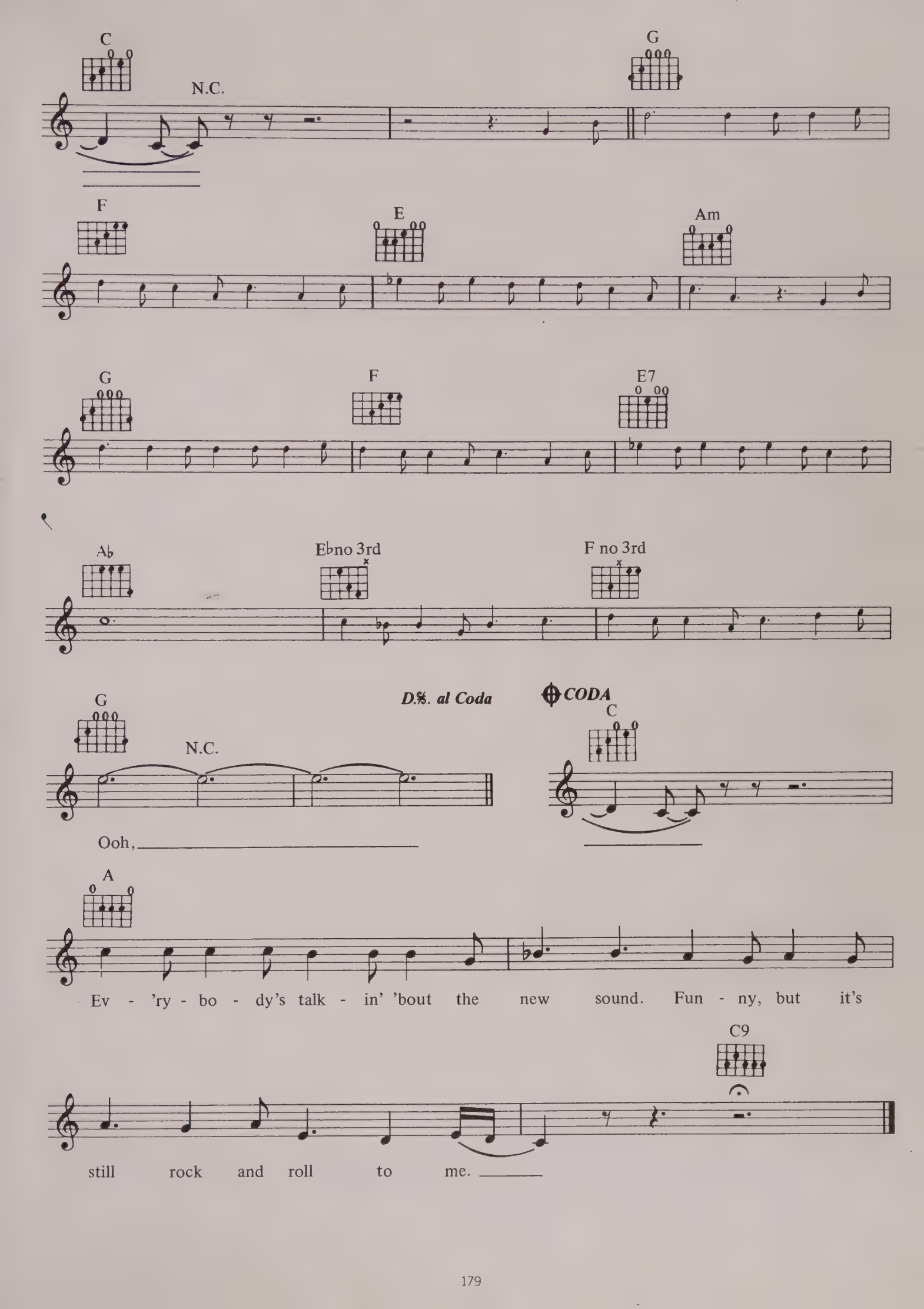

Beau Brum - mel ba - by, If you just give it half a chance.
straight 'A' stu - dent? "If you are, then you think too much."

F
Em
Don't waste your mon - ey on a
"Don't you know a - bout the


Am
Em
new set of speak - ers. You get more mile - age from a
new fash - ion, hon - ey? All you need are looks and a


D
G
C
Em
cheap pair of sneak - ers." Next phase, new wave,
whole lot - ta mon - ey." It's the next phase, new wave,


B♭
F
Am
G
To Coda
dance craze; an - y - ways it's still rock and roll to me,
dance craze; an - y - ways it's still rock and roll to me.


C
N.C.
G
F
E
Am
G
F
E7
A♭
E♭no 3rd
F no 3rd
G
N.C.
D.S. al Coda
CODA
C
Ooh,
A
Ev - 'ry - bo - dy's talk - in' 'bout the new sound. Fun - ny, but it's
C9
still rock and roll to me.

TELL HER ABOUT IT

WORDS & MUSIC BY BILLY JOEL

© COPYRIGHT 1983 JOELSONGS, USA. ALL RIGHTS ADMINISTERED BY SBK SONGS LIMITED, 3/5 RATHBONE PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

(Swung ♫ = ♩♪)

Bb Ab

Lis - ten boy I don't want to see you let a good thing slip a - way
Lis - ten boy I'm sure that you think you got it all un - der con - trol,
Lis - ten boy it's not aut - o - ma - tic - ally a cer - tain gua - ran - tee
Lis - ten boy it's good in - for - ma - tion from a man who's made mis - takes,

Eb Bb

you know I don't like watch - ing an - y - bo - dy make the same
you don't want some - bo - dy tell - ing you the way to
to in - sure your - self you've got to pro - vide com - mu - ni -
just a word or two that she gets from you could be the

Ab Eb Dm

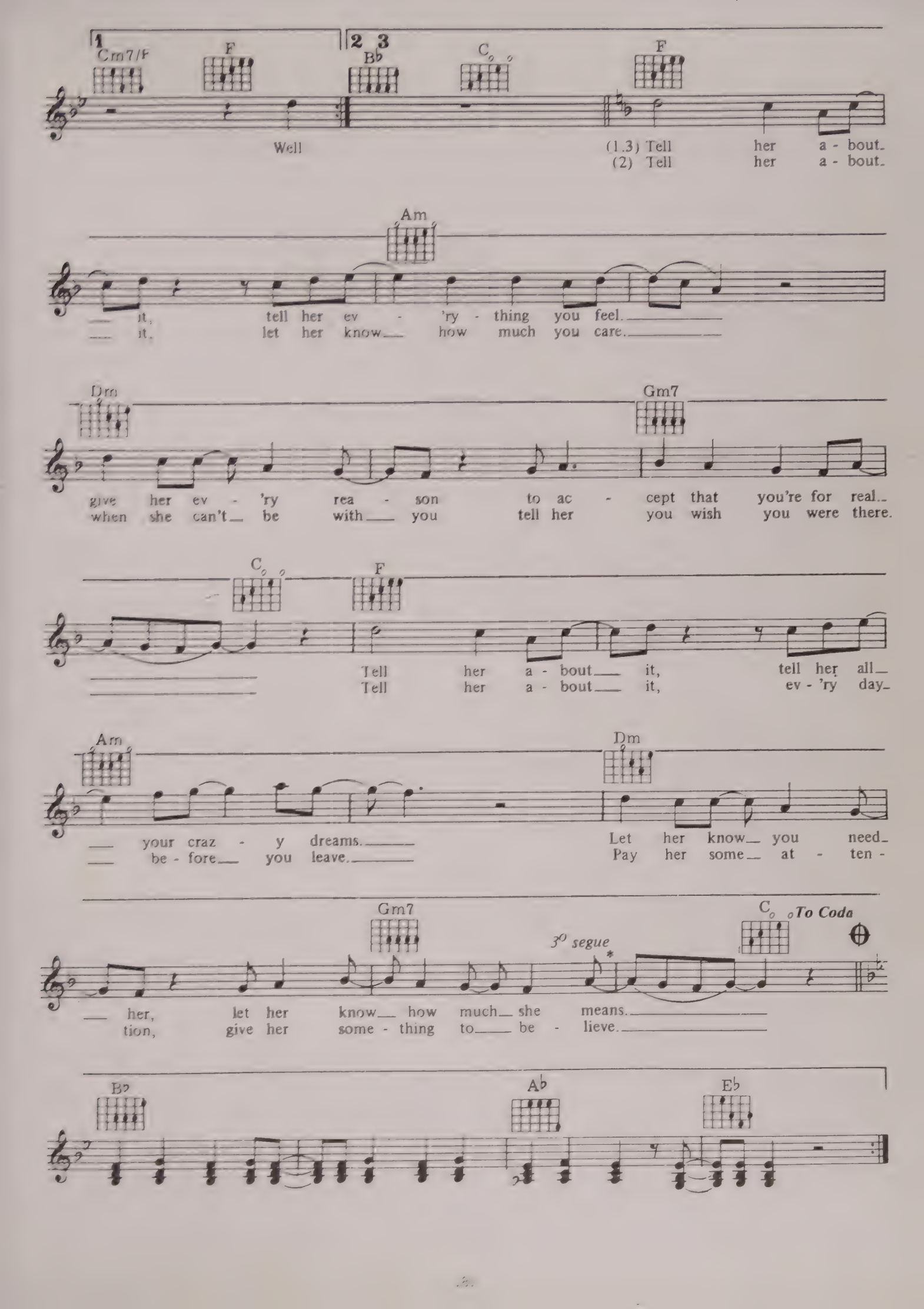
mis - takes I made. She's a real nice girl and she's
stay in some - one's soul. You're a big boy now and you'll
ca - tion con - stant - ly. When you love some - one, you're
diff - 'rence that it makes. She's a trust - ing soul, she's

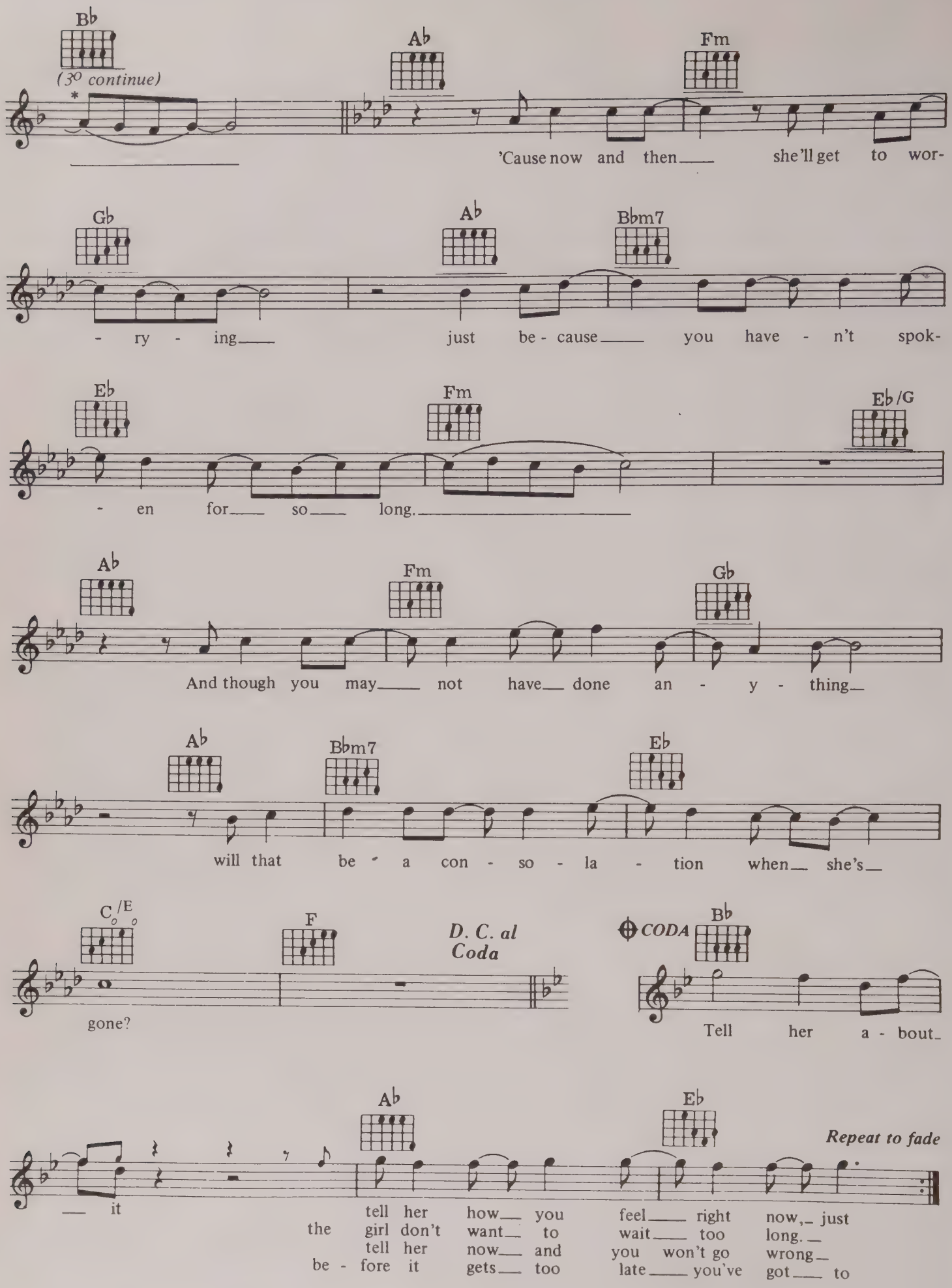
Db Cm

al - ways there for you, but a nice
nev - er let her go, but that's just
al - ways in - se - cure, and there's on -
put her trust in you, but a girl

Ebm Bb Cm7

girl would - n't tell you what you should do.
the kind of thing she ought to know.
ly one good way to re - ass - ure.
like that won't tell you what you should do.

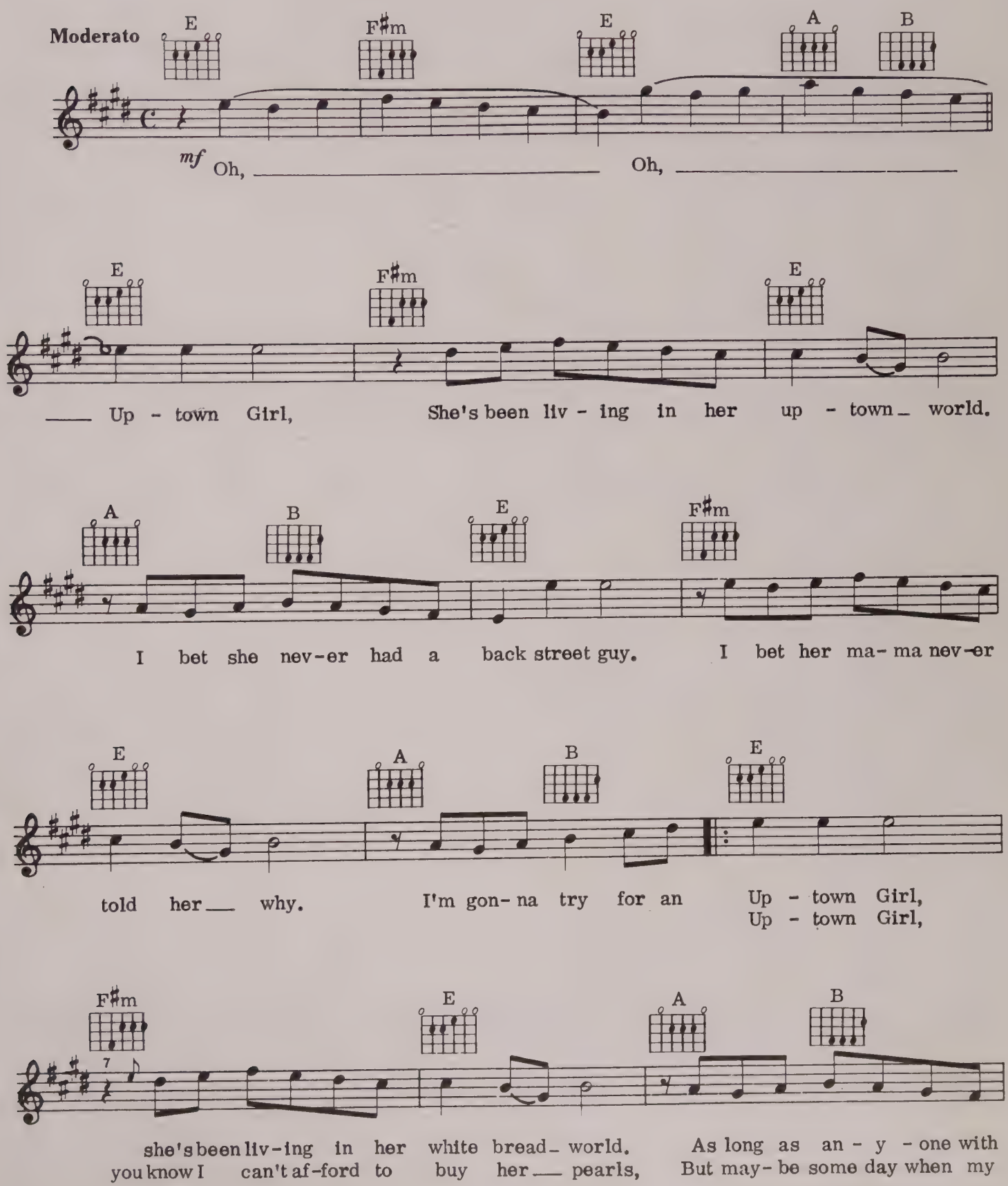

1
Cm7/F
F
2 3
B♭
C
F
Well
(1.3) Tell her a - bout
(2) Tell her a - bout
Am
it, tell her ev - 'ry - thing you feel.
it, let her know how much you care.
Dm
Gm7
give her ev - 'ry rea - son to ac - cept that you're for real.
when she can't be with you tell her you wish you were there.
C
F
Tell her a - bout it, tell her all
Tell her a - bout it, ev - 'ry day
Am
Dm
your craz - y dreams.
be - fore you leave.
Let her know you need
Pay her some at - ten -
Gm7
3° segue
C
To Coda
her, let her know how much she means.
tion, give her some - thing to be - lieve.
B♭
A♭
E♭


Bb
(3º continue)
*
Ab
Fm
'Cause now and then she'll get to wor-
Gb
Ab
Bbm7
- ry - ing just be - cause you have - n't spok-
Eb
Fm
Eb/G
- en for so long.
Ab
Fm
Gb
And though you may not have done an - y - thing
Ab
Bbm7
Eb
will that be a con - so - la - tion when she's
C/E
F
D. C. al Coda
gone?
CODA
Bb
Tell her a - bout
Ab
Eb
Repeat to fade
it
tell her how you feel right now, just
the girl don't want to wait too long.
tell her now and you won't go wrong
be - fore it gets too late you've got to

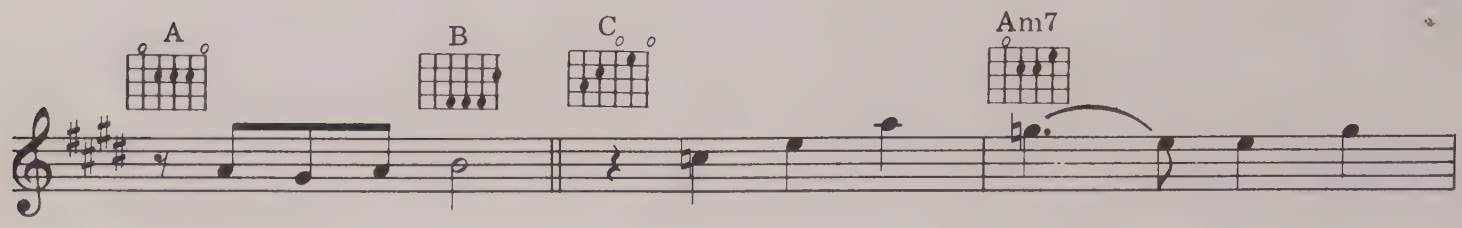
UPTOWN GIRL

WORDS & MUSIC BY BILLY JOEL

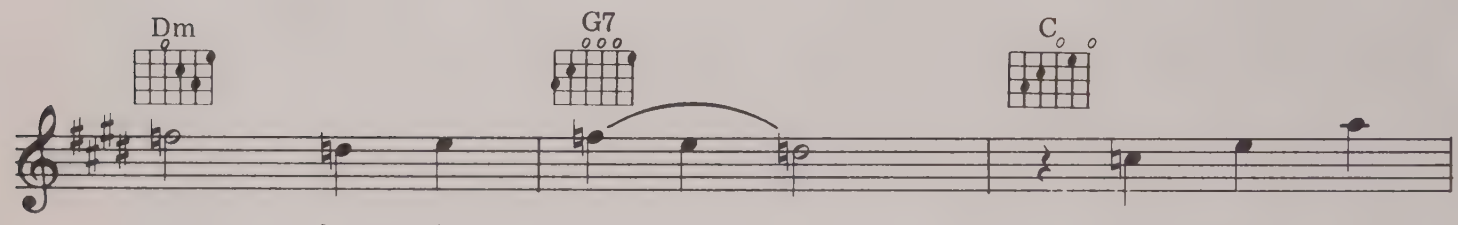
© COPYRIGHT 1983 JOELSONGS, USA. ALL RIGHTS ADMINISTERED BY SBK SONGS LIMITED, 3/5 RATHBONE PLACE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED



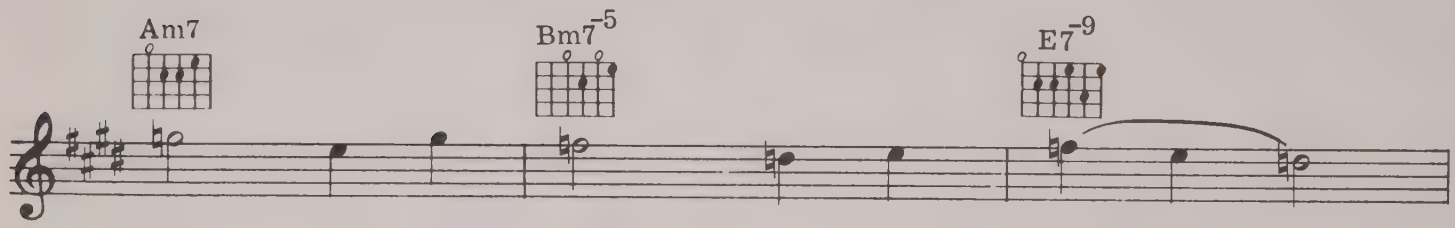
hot blood can, ___ And now she's look- ing for a down - town _ man,
ship comes in, ___ she'll un - der - stand what kind of guy I've ___ been,



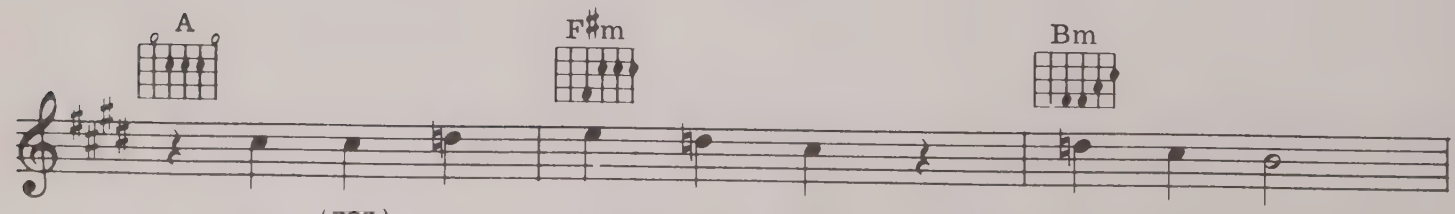
That's what I am. And when she knows ___ what she
And then I'll win. And when she's walk - ing she's



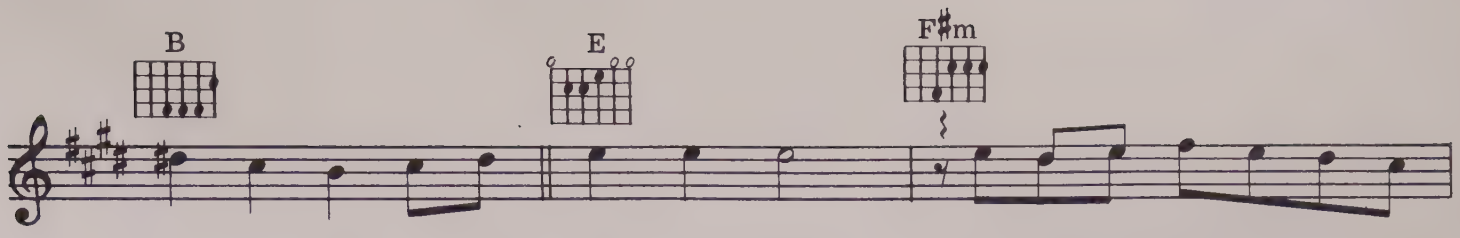
wants from her time. ___ And when she
look - ing so fine. ___ And when she's



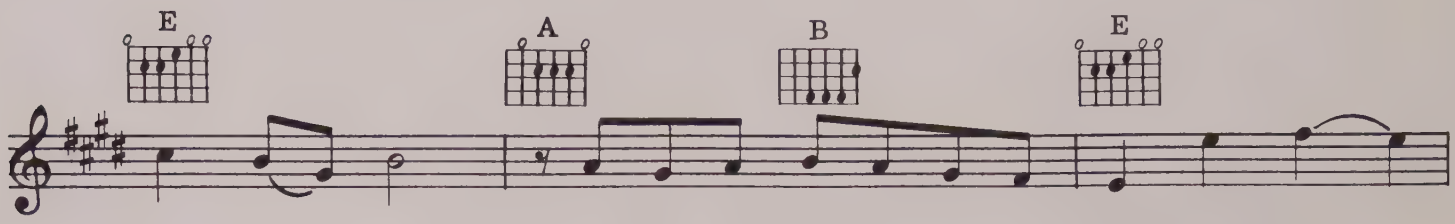
wakes up and makes up her mind. ___
talk - ing she'll say that she's mine. ___



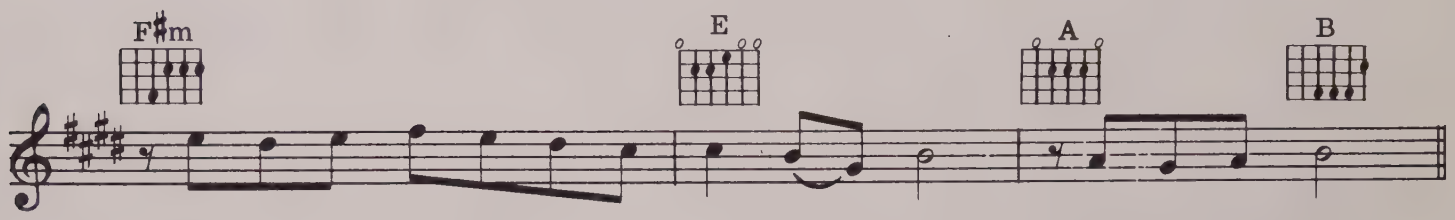
She'll {see / say} I'm not so tough, - Just be - cause



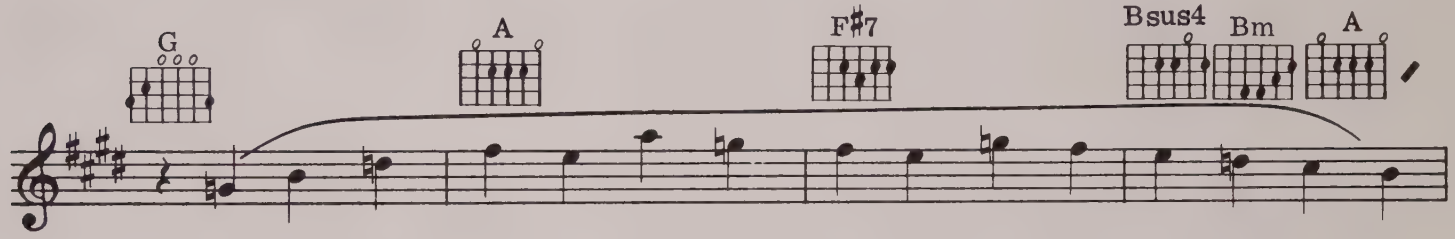
I'm in love with an Up - town Girl, {You know I've seen her in her
she's been liv -ing in her



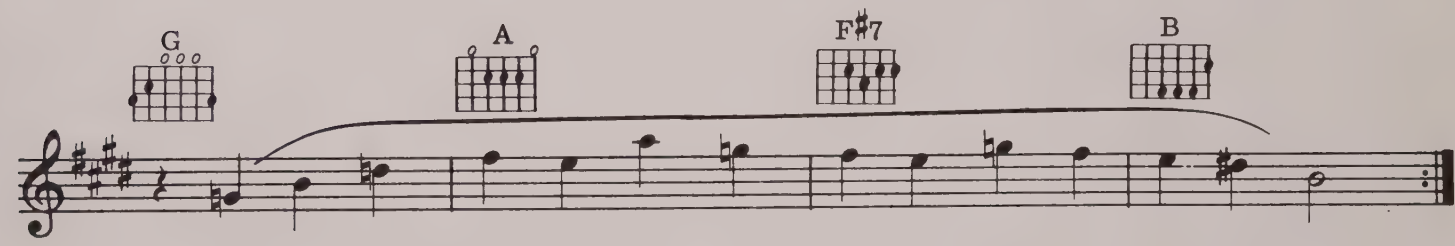
up - town world. She's get- ting ti - red of her high class toys,
white bread world, As long as an - y - one with hot blood can,



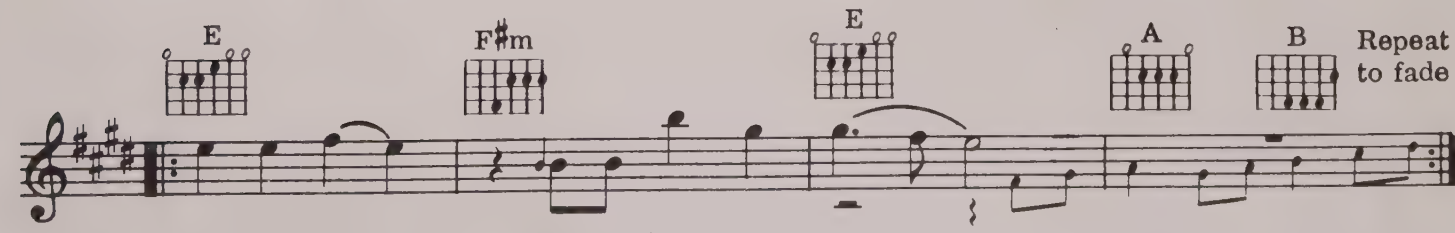
And all her pre-sents from her up - town boys, She's got a choice.
And now she's look-ing for a down- town man, That's what I am.



Oh,



Oh,



Repeat to fade

Up-town Girl, 1. {She's my / My} Up - town Girl, Don't you know I'm in love with an

YOU MAY BE RIGHT

WORDS & MUSIC BY BILLY JOEL

© COPYRIGHT 1980 IMPULSIVE MUSIC/APRIL MUSIC INCORPORATED. ALL RIGHTS ASSIGNED TO SBK SONGS LIMITED, 3–5 RATHBONE PLACE, LONDON W1 FOR UK, EIRE & ALL PRS/MCPS TERRITORIES (EXCEPT HONG KONG). ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Moderate Rock

A

1. Fri - day night I crashed your par - ty
2. ed in the com - bat zone, I
3. ber how I found you there a
4. of all the years you tried to
5. *Instrumental*

Sat - ur - day I said I'm sor - ry,
walked through Bed - ford Stuy a - lone, e - ven rode
lone in your e - lec - tric chair I told
find some - one to sat - is - fy you.

E7

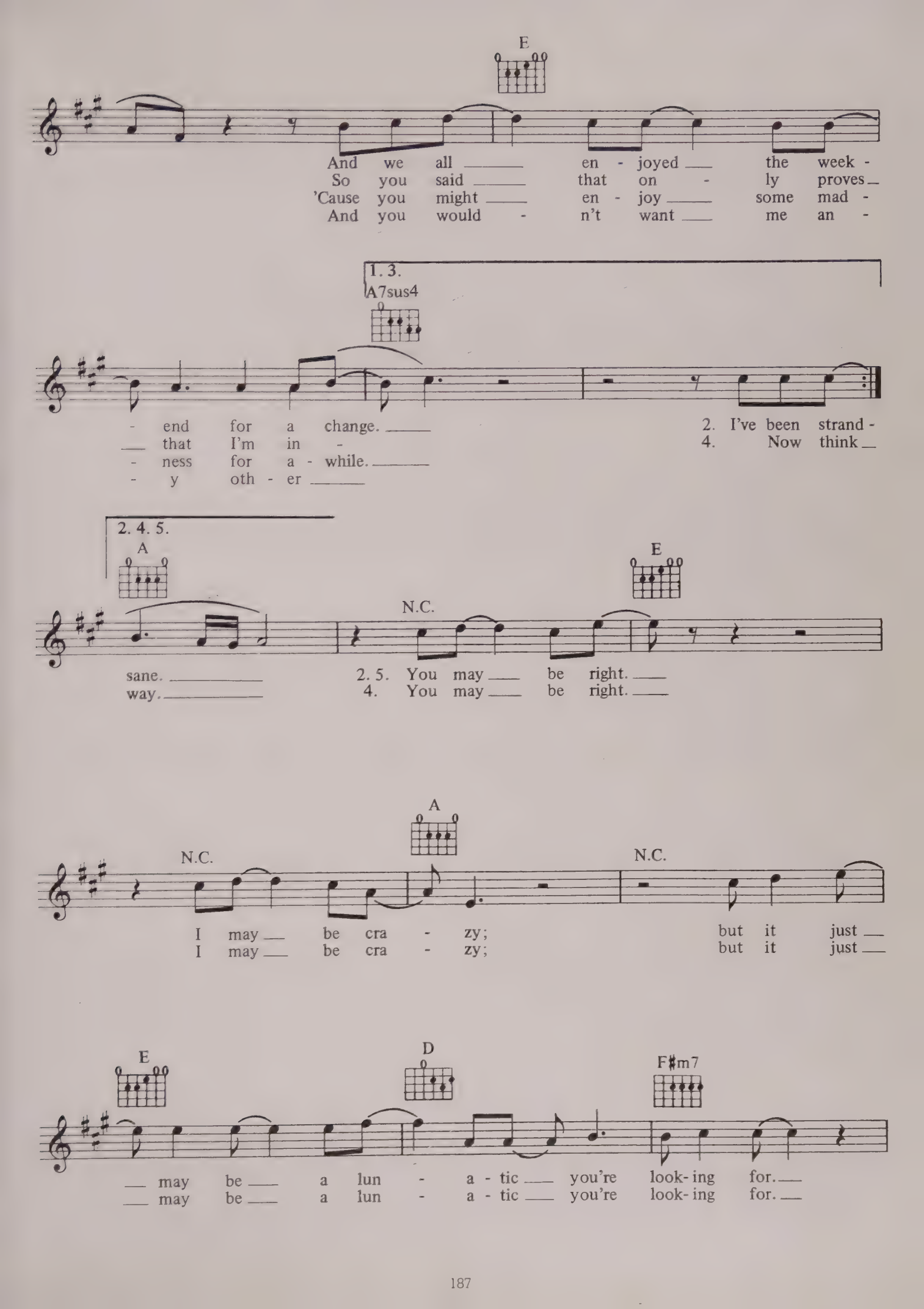
Sun - day came and trashed me out a - gain.
my mo - tor cy - cle in the rain.
you dir - ty jokes un - til you smiled.
I might be as cra - zy as you say.

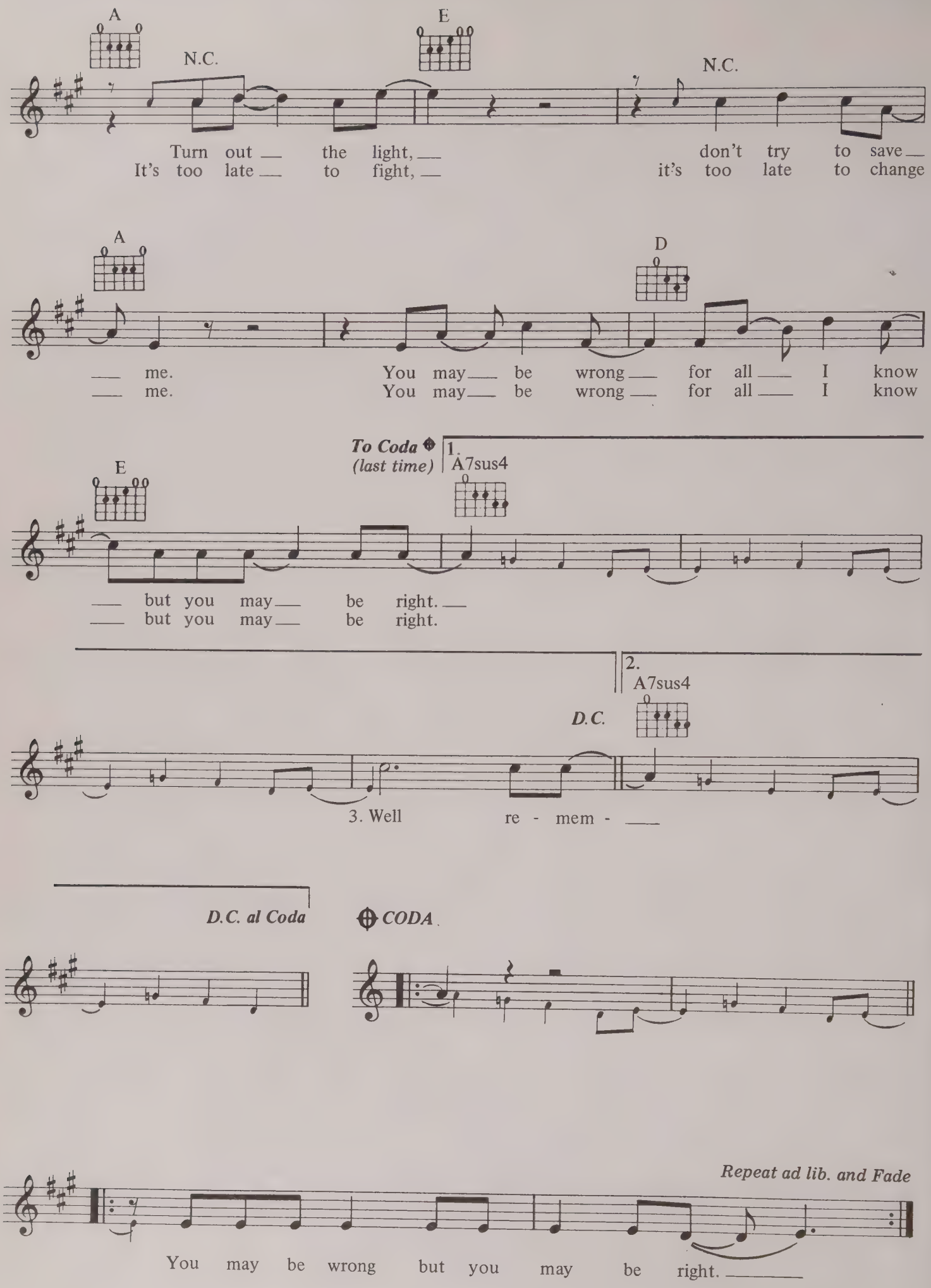
Bm

I was on - ly hav - ing fun,
And you told me not to drive,
You were lone - ly for a man,
If I'm cra - zy then it's true,

G

was - n't hurt - ing an - y one.
but I made it home a - live.
I said, "Take me as I am."
that it's all be - cause of you.

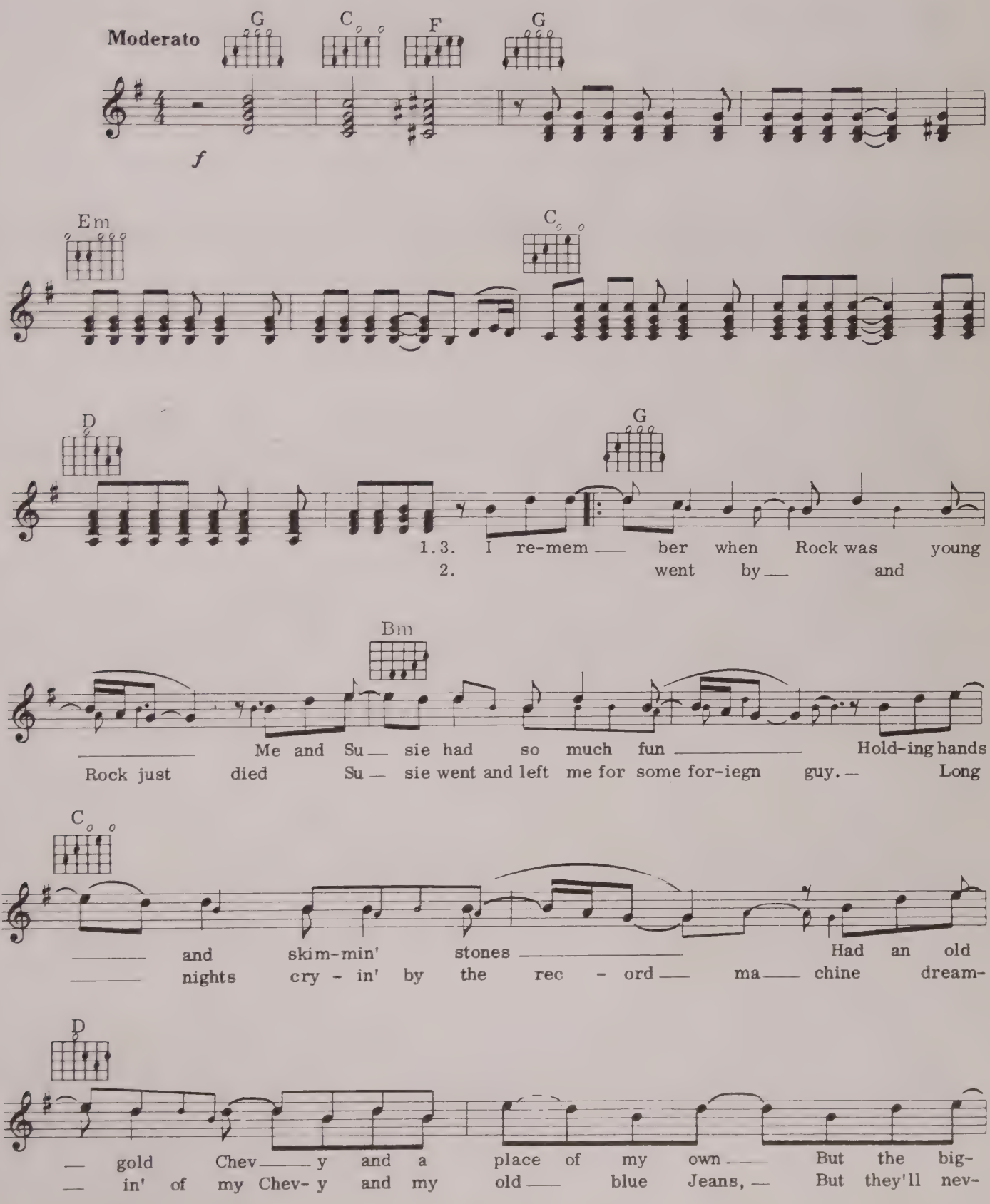

E
And we all en - joyed the week -
So you said that on - ly proves
'Cause you might en - joy some mad -
And you would - n't want me an -
1. 3.
A7sus4
- end for a change.
that I'm in -
- ness for a - while.
- y oth - er
2. I've been strand -
4. Now think
2. 4. 5.
A
sane.
way.
N.C.
2. 5. You may be right.
4. You may be right.
E
N.C.
I may be cra - zy;
I may be cra - zy;
A
N.C.
but it just
but it just
E
may be a lun - a - tic you're look- ing for.
may be a lun - a - tic you're look- ing for.
D
F♯m7

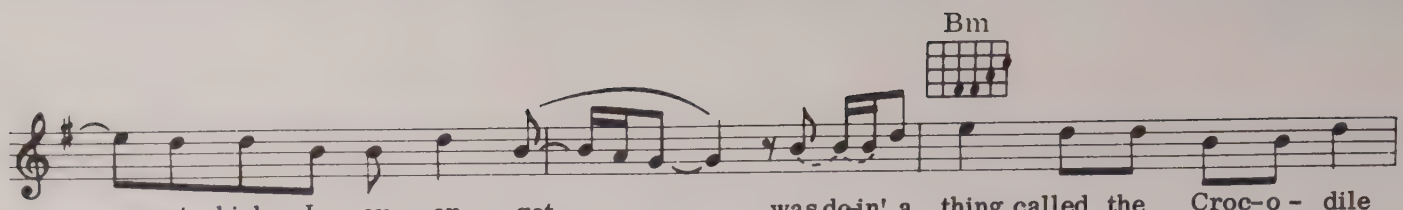

A
N.C.
E
N.C.
Turn out the light, don't try to save
It's too late to fight, it's too late to change
A
D
me. You may be wrong for all I know
me. You may be wrong for all I know
To Coda
(last time)
1.
A7sus4
E
but you may be right.
but you may be right.
2.
A7sus4
D.C.
3. Well re - mem -
D.C. al Coda
CODA
Repeat ad lib. and Fade
You may be wrong but you may be right.

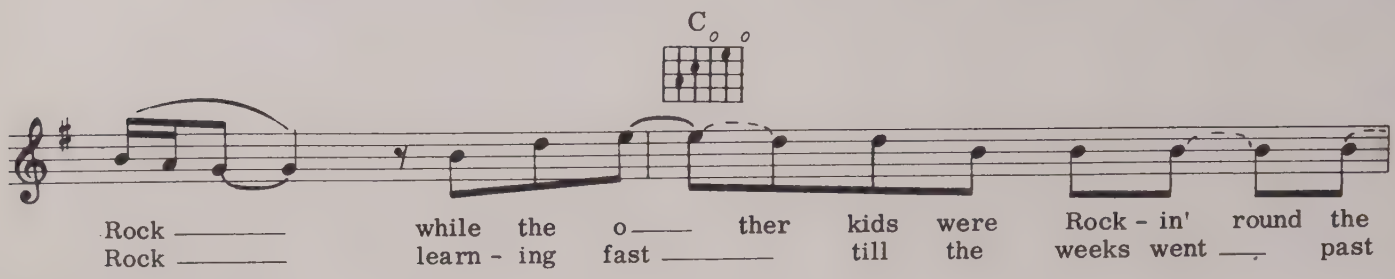
CROCODILE ROCK

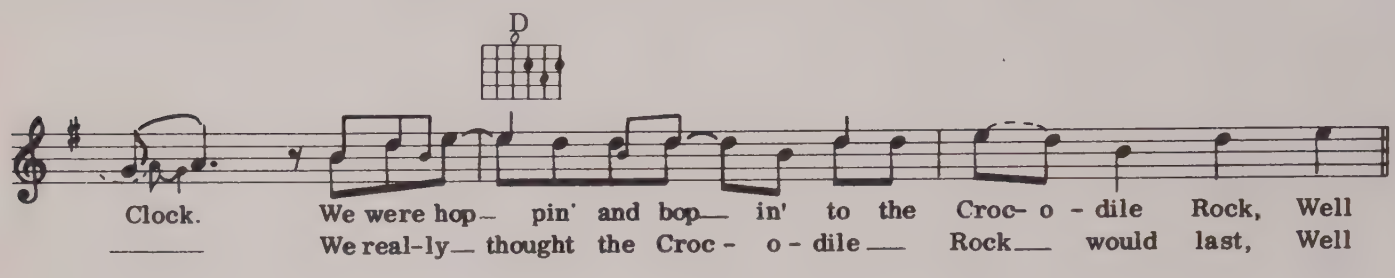
WORDS & MUSIC BY ELTON JOHN & BERNIE TAUPIN

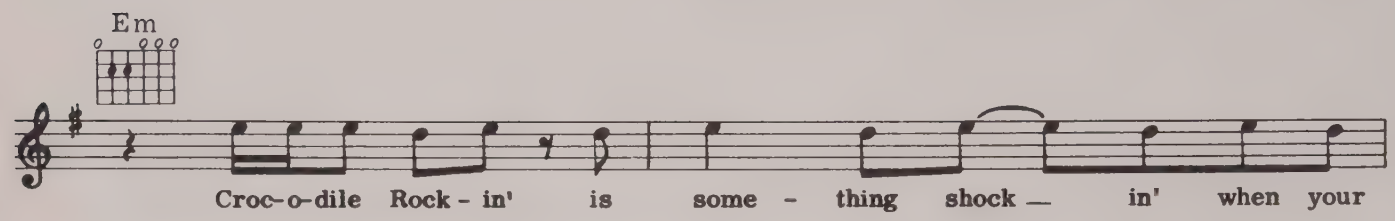
COPYRIGHT 1972 DICK JAMES MUSIC LIMITED, 15 ST. GEORGE STREET, LONDON W1 FOR THE WORLD
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED

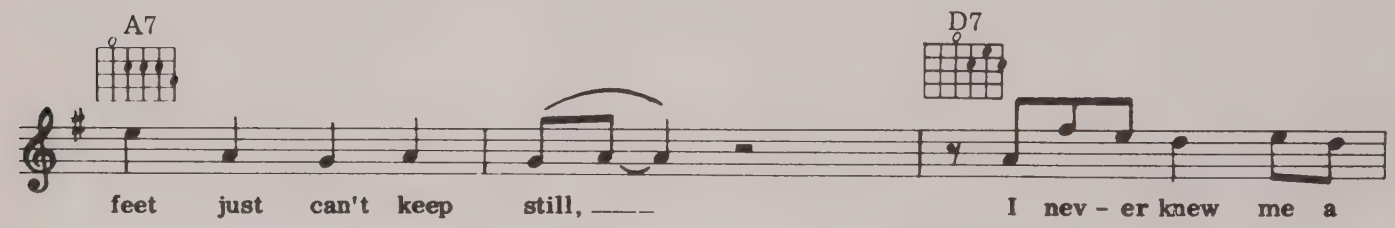


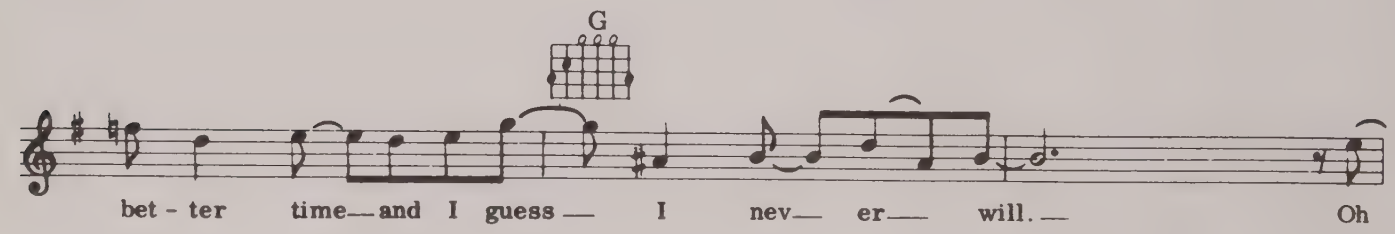

Bm
— est kick I ev - er got ——— was do-in' a thing called the Croc-o - dile
— er kill the thrills we've got ——— burn —— ing up to the Croc-o - dile

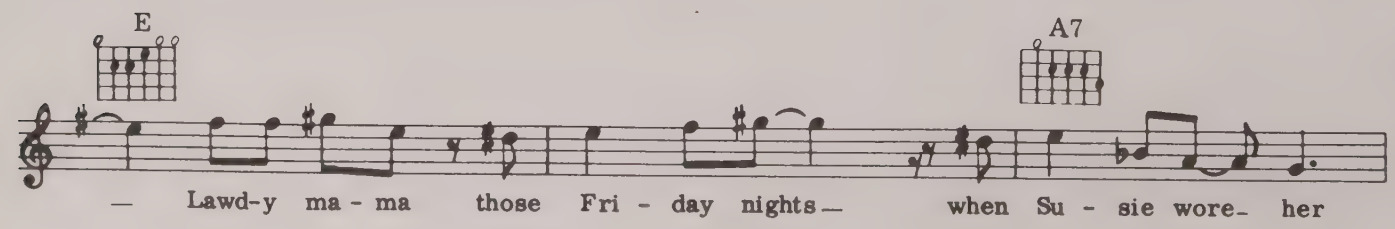

C
Rock ——— while the o —— ther kids were Rock - in' round the
Rock ——— learn - ing fast ——— till the weeks went —— past

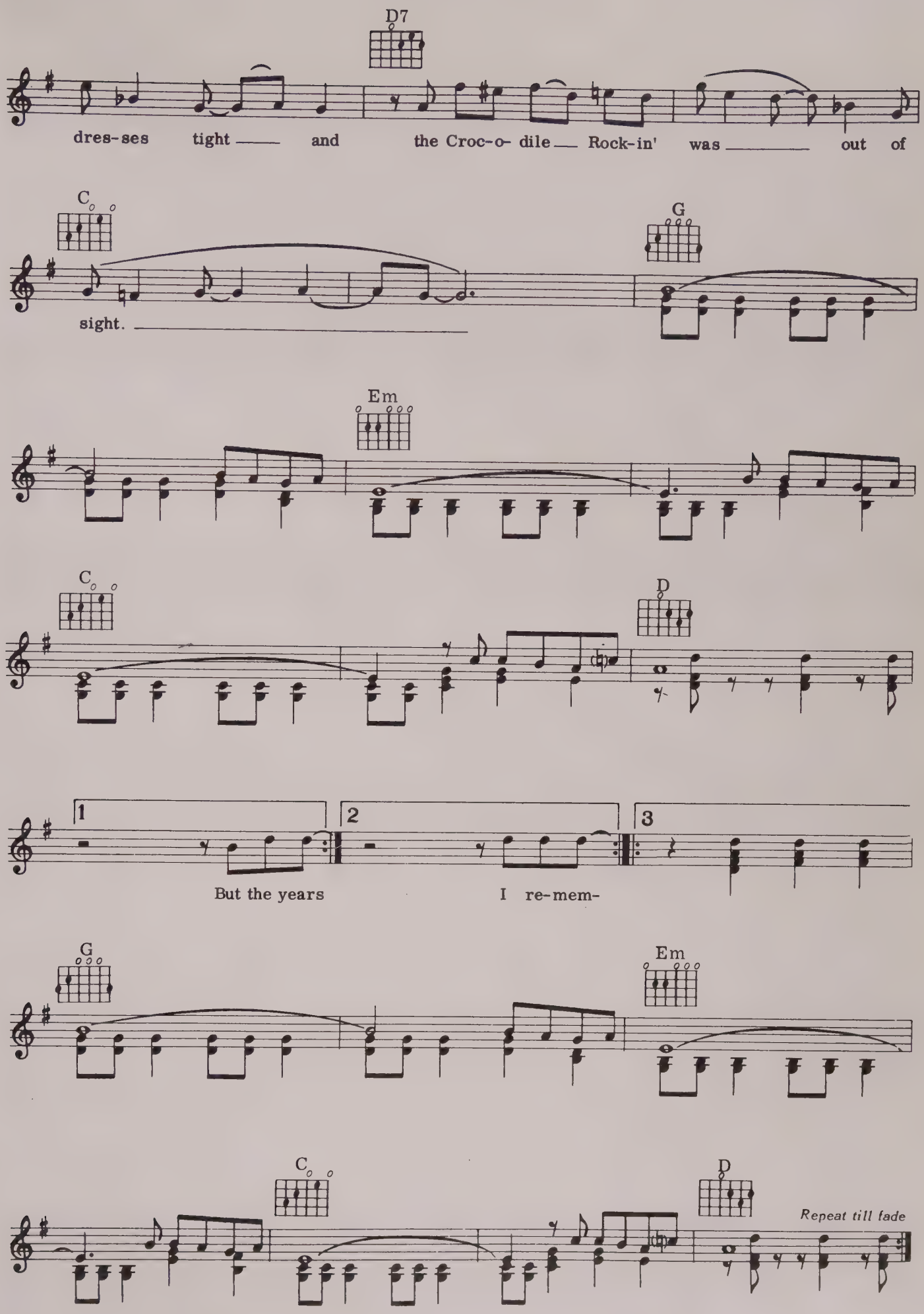

D
Clock. We were hop— pin' and bop— in' to the Croc- o - dile Rock, Well
——— We real-ly— thought the Croc - o - dile — Rock— would last, Well


Em
Croc-o-dile Rock - in' is some - thing shock — in' when your


A7
D7
feet just can't keep still, —— I nev - er knew me a


G
bet - ter time—and I guess — I nev— er— will. — Oh

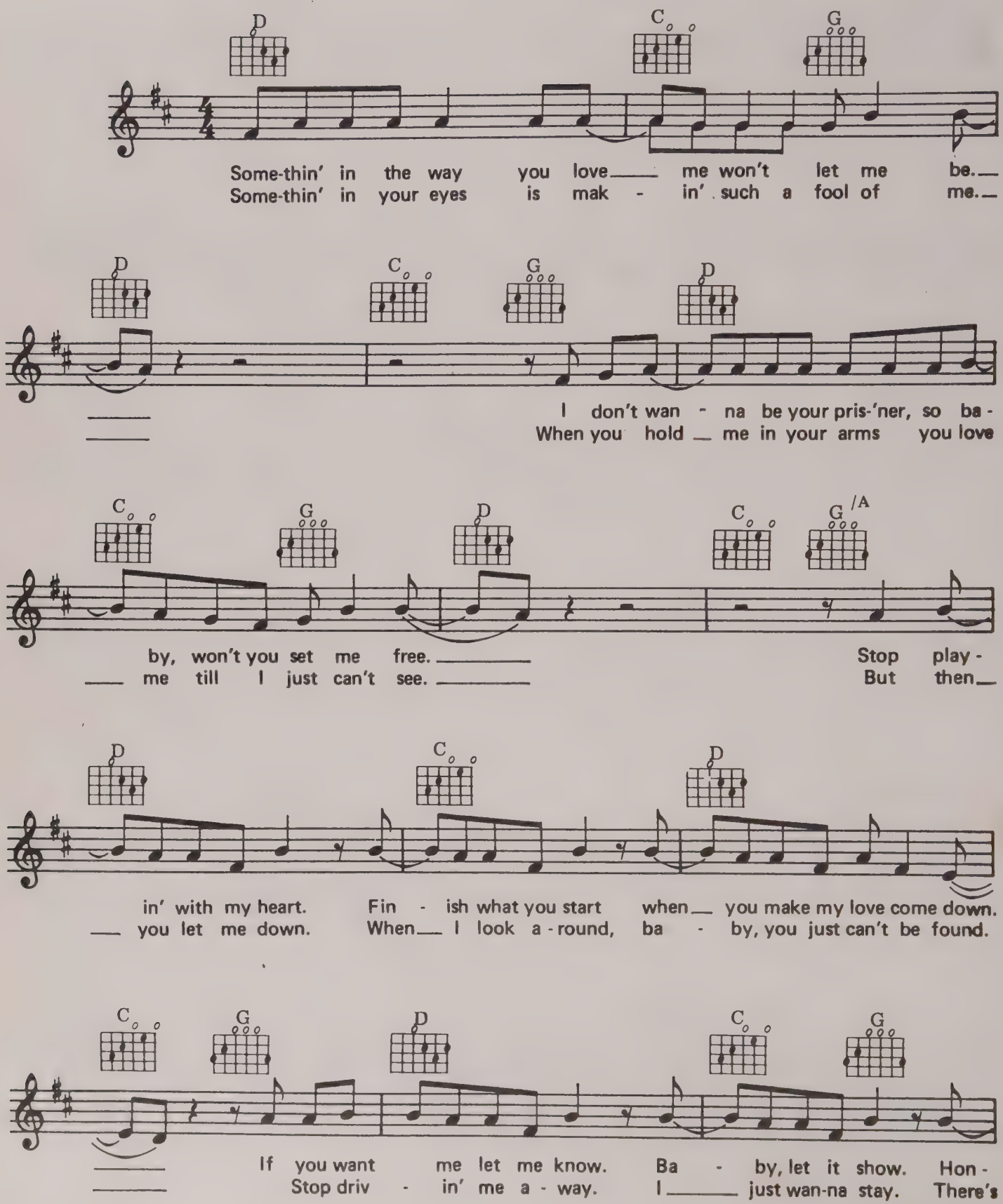

E
A7
— Lawd-y ma - ma those Fri - day nights— when Su - sie wore— her

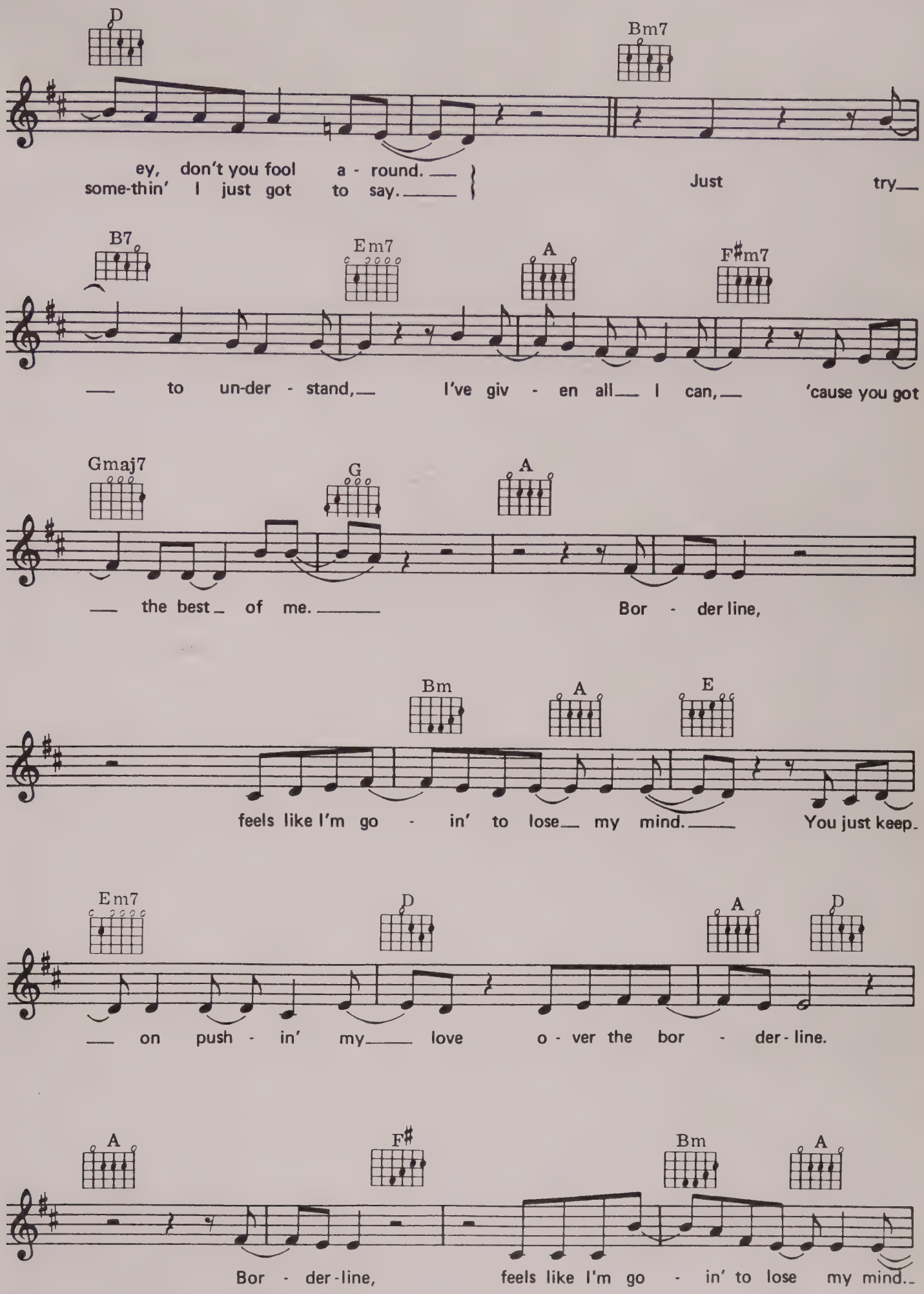

D7
dres-ses tight and the Croc-o- dile Rock-in' was out of
C
G
sight.
Em
C
D
1
2
3
But the years I re-mem-
G
Em
C
D
Repeat till fade

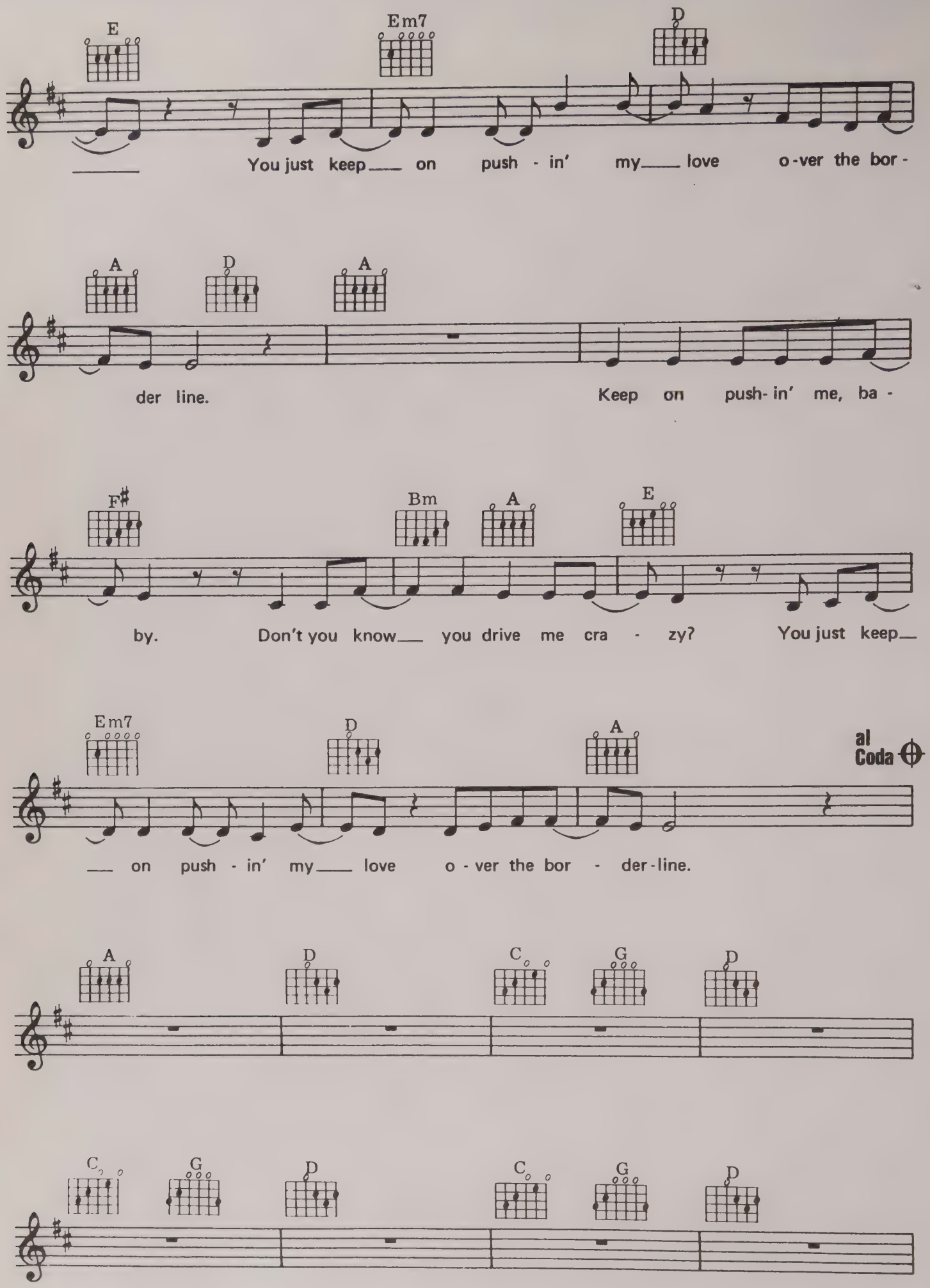
BORDERLINE

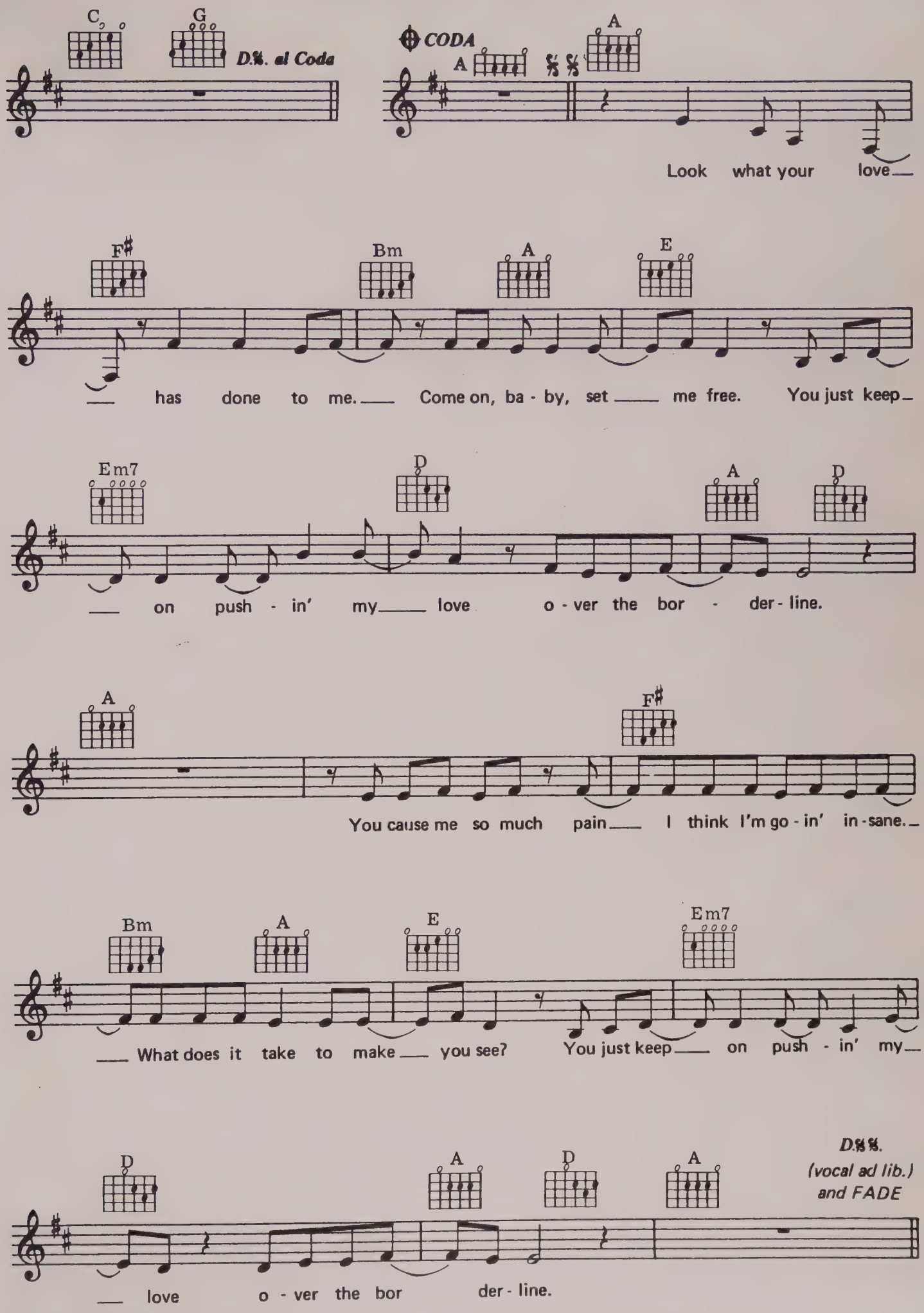
WORDS & MUSIC BY REGGIE LUCAS

© COPYRIGHT 1984 LIKASA MUSIC PUBLISHING.
© COPYRIGHT 1985 LIKASA MUSIC PUBLISHING/BRAMPTON MUSIC LIMITED, 9 CARNABY STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




D
Bm7
ey, don't you fool a - round.
some-thin' I just got to say.
Just try
B7
Em7
A
F♯m7
to un-der - stand, I've giv - en all I can, 'cause you got
Gmaj7
G
A
the best of me.
Bor - der line,
Bm
A
E
feels like I'm go - in' to lose my mind.
You just keep
Em7
D
A
D
on push - in' my love o - ver the bor - der - line.
A
F♯
Bm
A
Bor - der - line, feels like I'm go - in' to lose my mind.

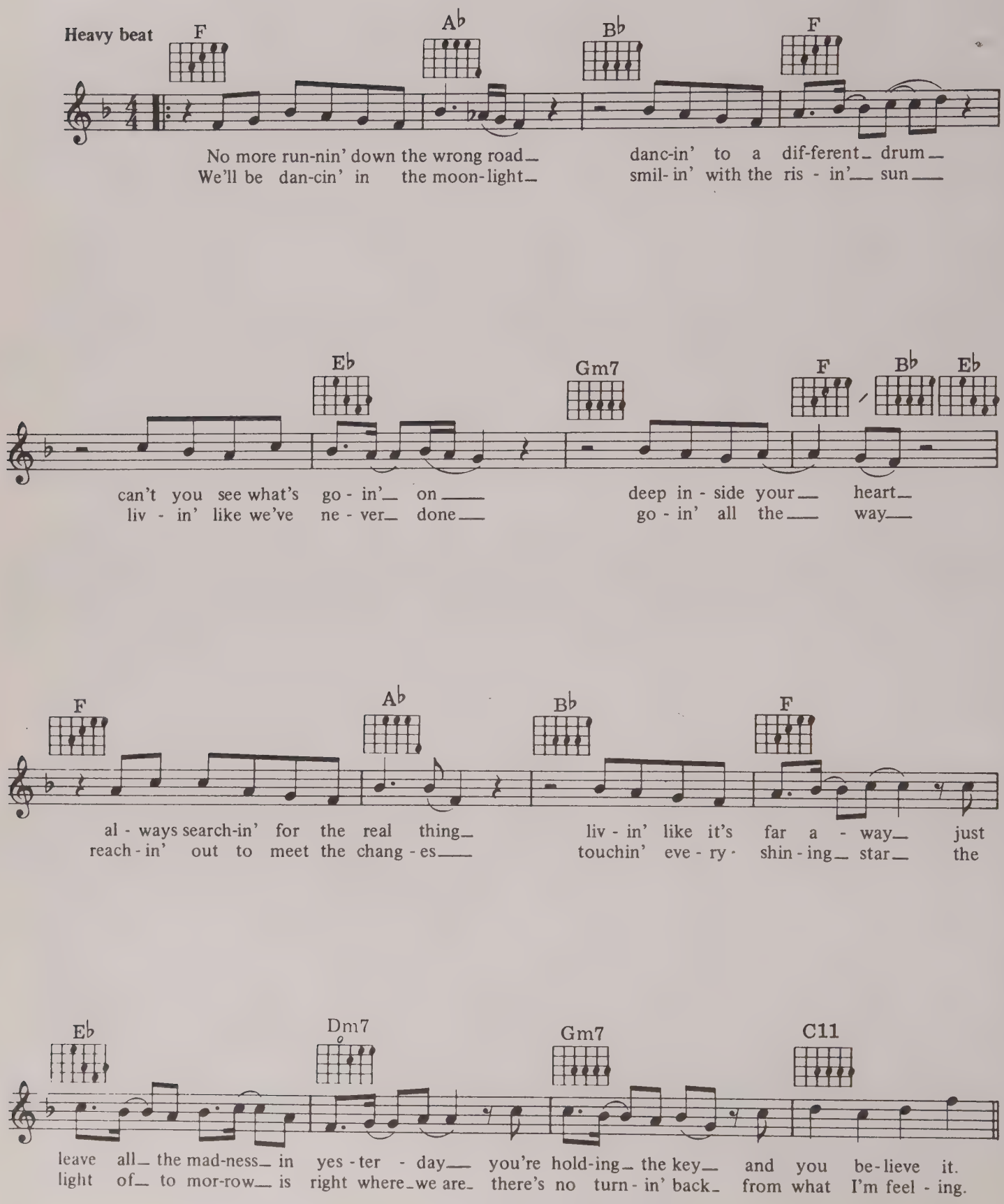

E
Em7
D
You just keep on push - in' my love o-ver the bor -
A
D
A
der line.
Keep on push- in' me, ba -
F♯
Bm
A
E
by.
Don't you know you drive me cra - zy?
You just keep
Em7
D
A
al Coda
on push - in' my love o - ver the bor - der-line.
A
D
C
G
D
C
G
D
C
G
D


C
G
D.%. al Coda
CODA
A
A
Look what your love
F♯
Bm
A
E
has done to me. Come on, ba - by, set me free. You just keep
Em7
D
A
D
on push - in' my love o - ver the bor - der - line.
A
F♯
You cause me so much pain I think I'm go - in' in - sane.
Bm
A
E
Em7
What does it take to make you see? You just keep on push - in' my
D
A
D
A
D.%%.
(vocal ad lib.)
and FADE
love o - ver the bor der - line.

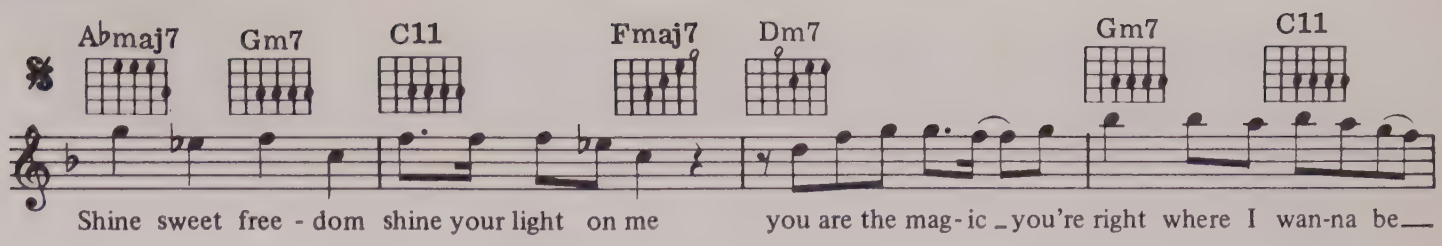
SWEET FREEDOM

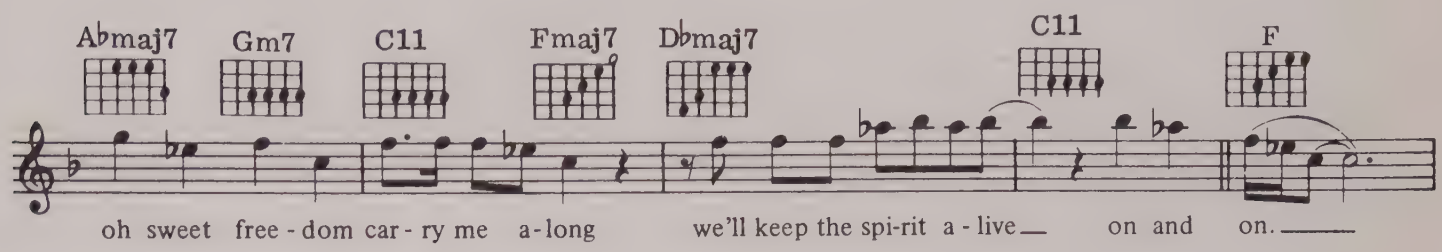
WORDS & MUSIC BY RODNEY TEMPERTON

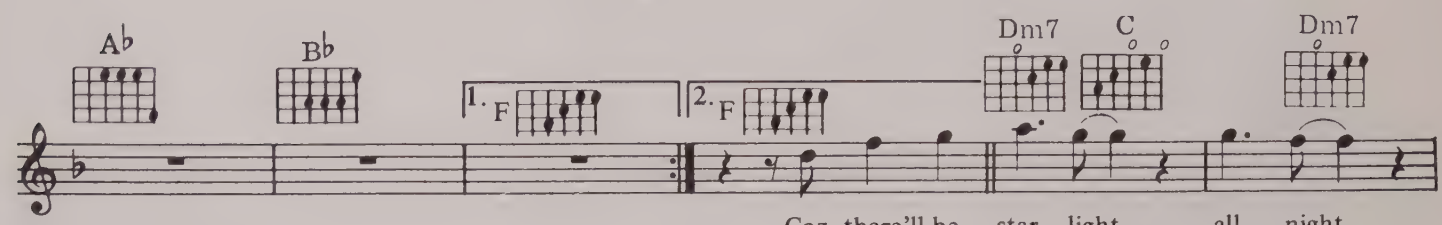
© COPYRIGHT 1986 RODSONGS/APRIL MUSIC INCORPORATED/MGM MUSIC/UA MUSIC INCORPORATED. RIGHTS ADMINISTERED THROUGHOUT THE WORLD BY ALMO MUSIC CORPORATION, RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

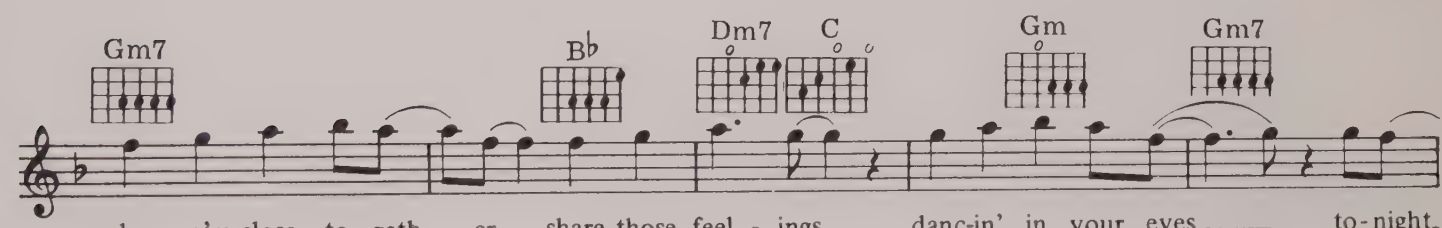


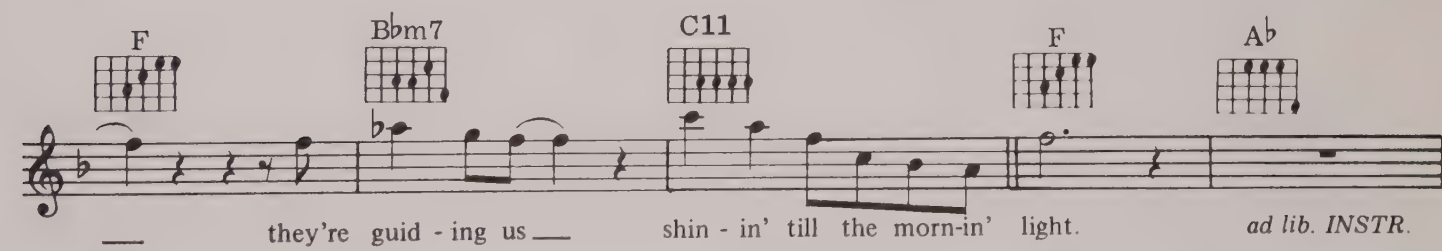
CHORUS

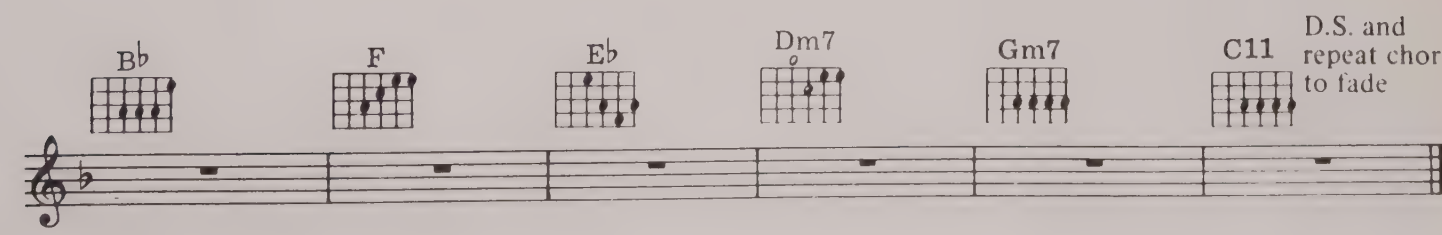

Abmaj7 Gm7 C11 Fmaj7 Dm7 Gm7 C11
Shine sweet free - dom shine your light on me you are the mag - ic _ you're right where I wan-na be__


Abmaj7 Gm7 C11 Fmaj7 Dbmaj7 C11 F
oh sweet free - dom car - ry me a - long we'll keep the spi-rit a - live__ on and on.____


Ab Bb 1. F 2. F Dm7 C Dm7
Coz there'll be star light__ all night__


Gm7 Bb Dm7 C Gm Gm7
when we're close to - geth - er__ share those feel - ings__ danc-in' in your eyes____ to-night.

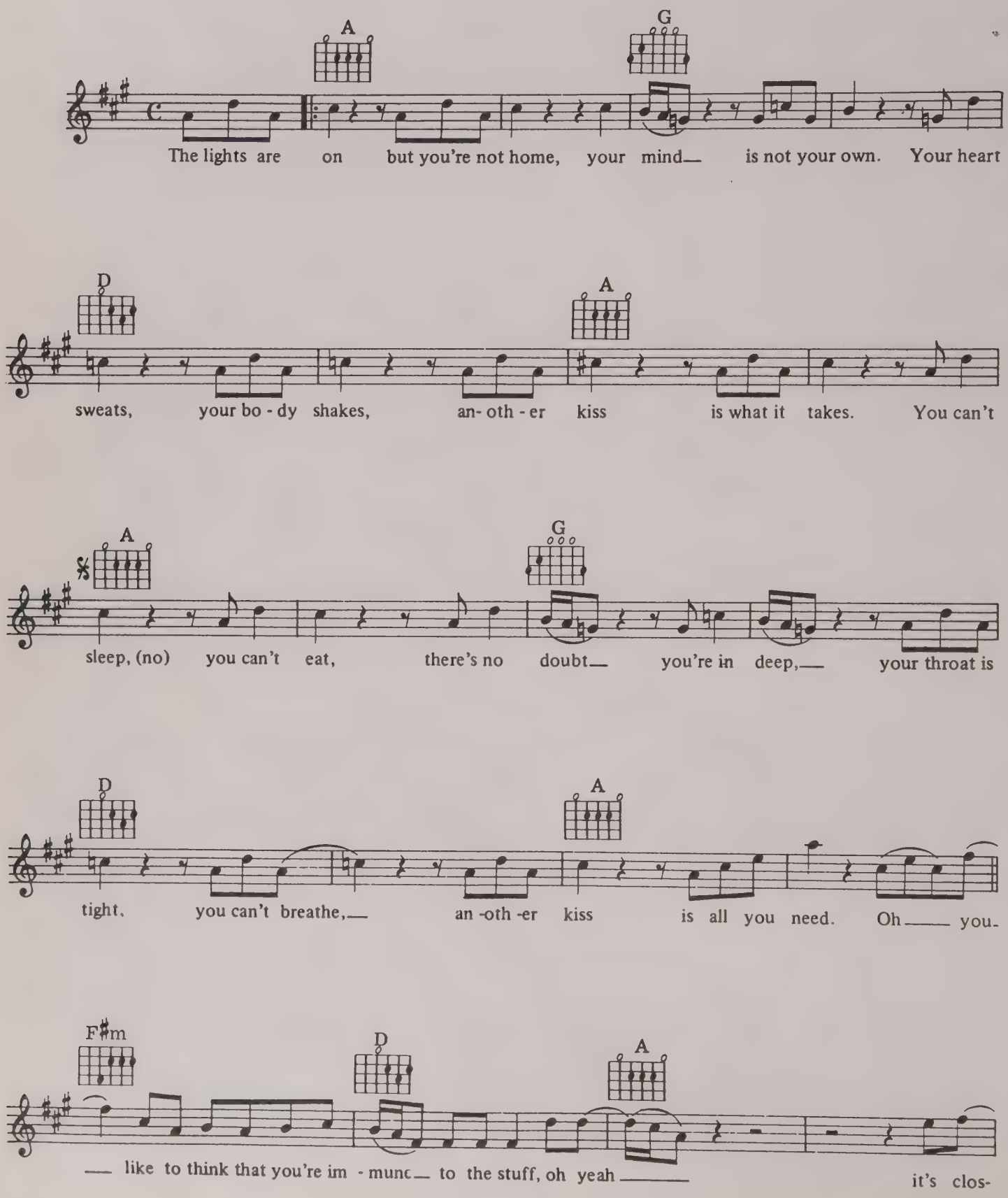

F Bbm7 C11 F Ab
__ they're guid - ing us__ shin - in' till the morn-in' light. ad lib. INSTR.

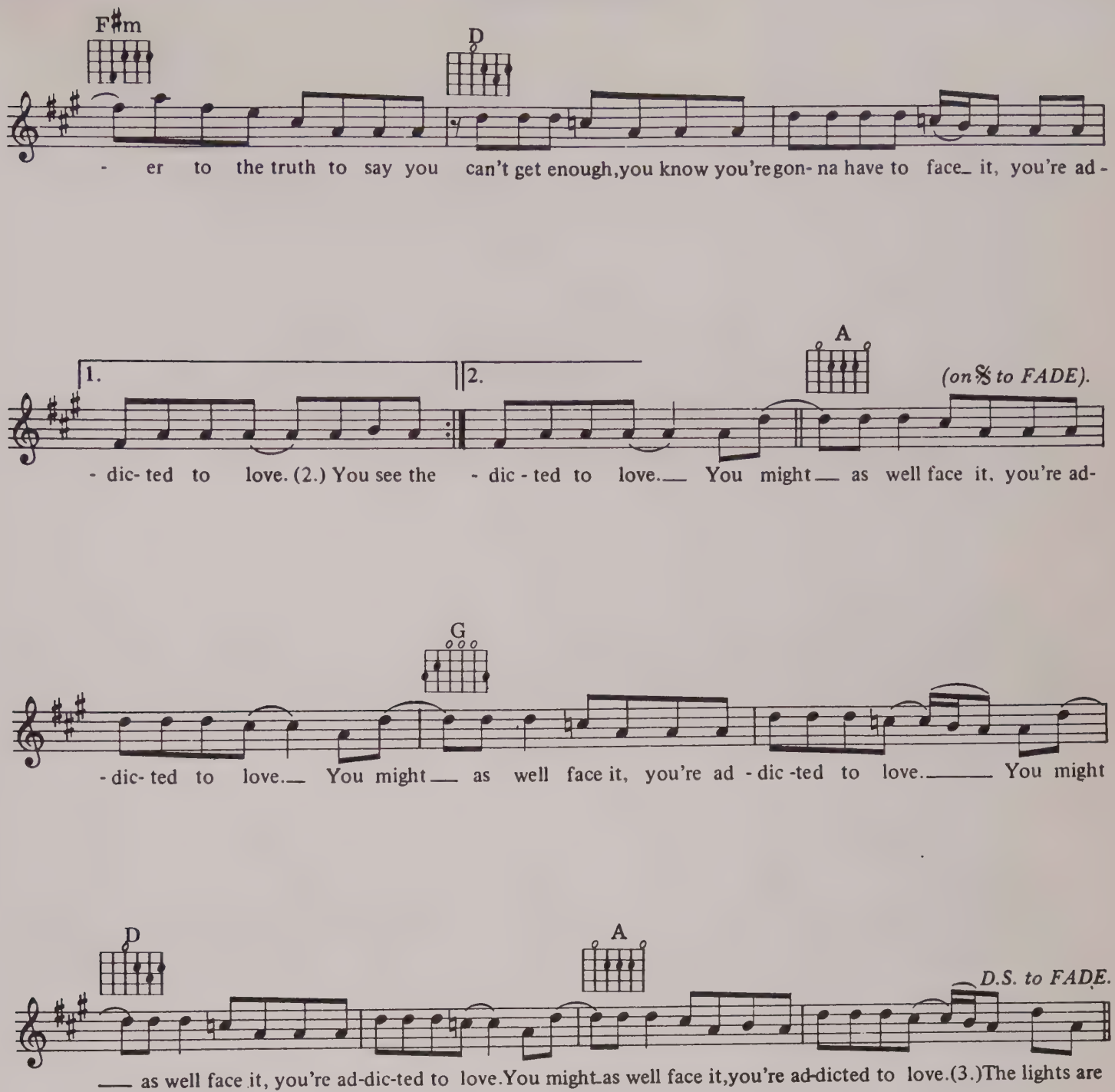

Bb F Eb Dm7 Gm7 C11
D.S. and repeat chorus to fade

ADDICTED TO LOVE

WORDS & MUSIC BY ROBERT PALMER

© COPYRIGHT 1985 ISLAND MUSIC LIMITED & BUNGALOW MUSIC BV, 334–336 KING STREET, LONDON W6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.





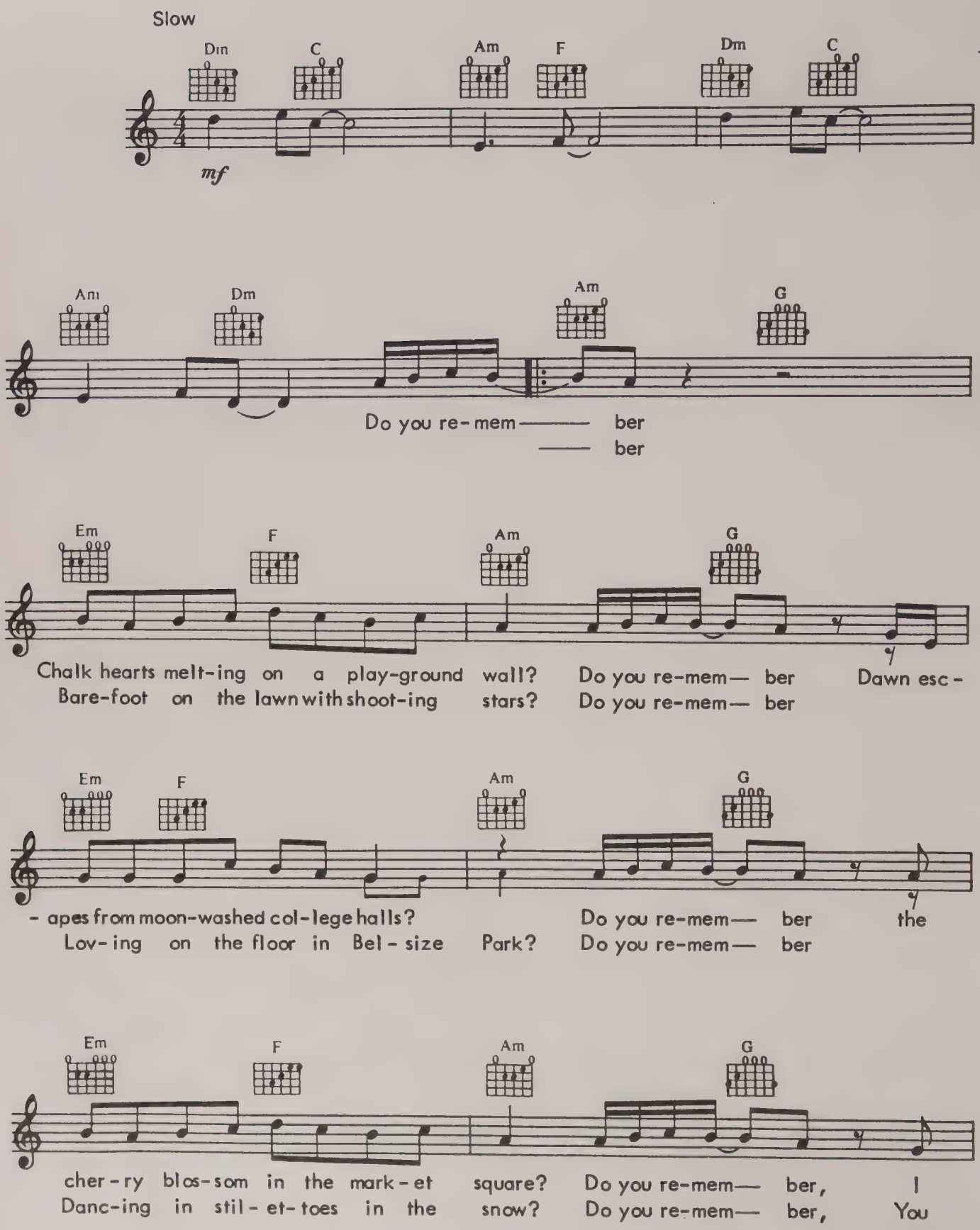
VERSE 2
You see the signs but you can't read
You're running at a different speed
Your heart beats in double time
Another kiss and you'll be mine
A one-track mind, you can't be saved
Oblivion is all you crave
If there's some left for you
You don't mind if you do.

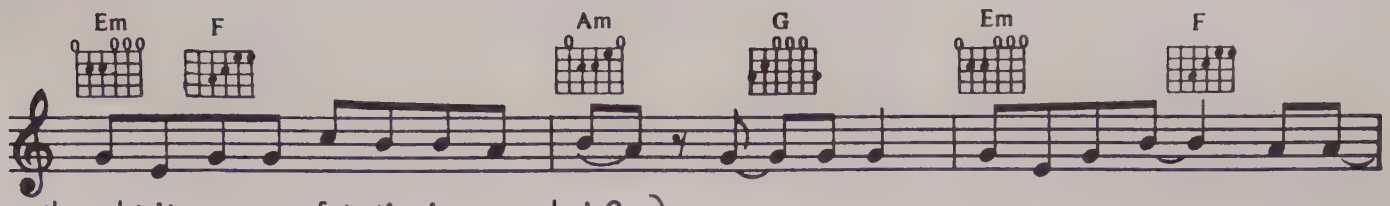
VERSE 3
The lights are on but you're not home
Your will is not your own
Your heart sweats, your teeth grind
Another kiss and you'll be mine.

KAYLEIGH

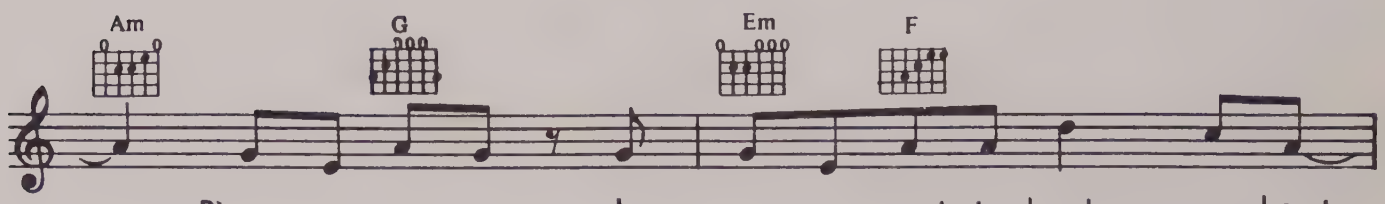
WORDS & MUSIC BY MARK KELLY, STEVEN ROTHERY, DEREK DICK, PETER TREVEWAS & IAN MOSLEY

© COPYRIGHT 1985 MARILLION/CHARISMA MUSIC PUBLISHING COMPANY LIMITED, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

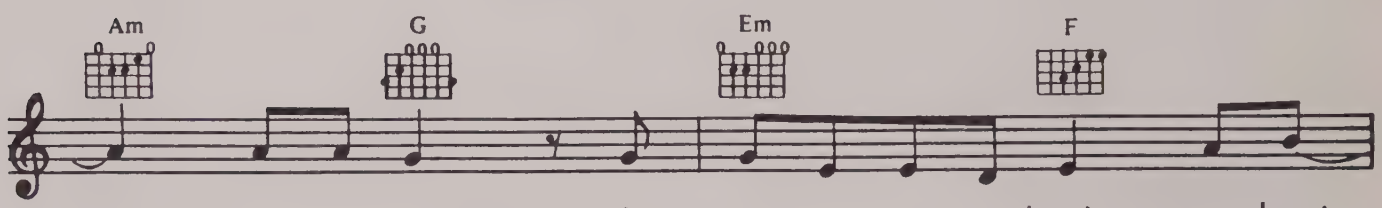




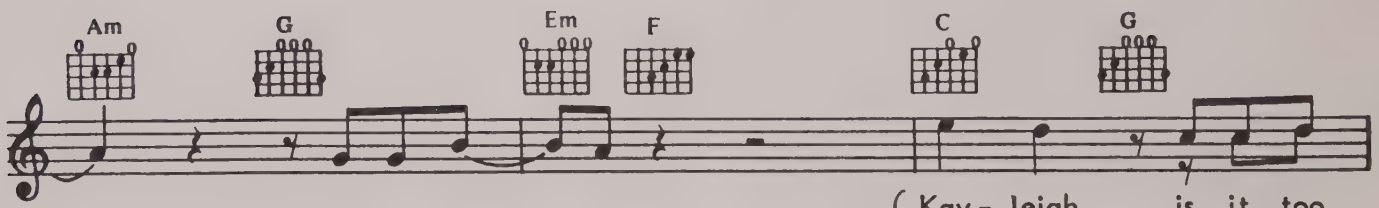
thought it was con-fet-ti in our hair?—
nev-er un-der-stood I had to go?—
By— the way, did-n't I break— your heart,—



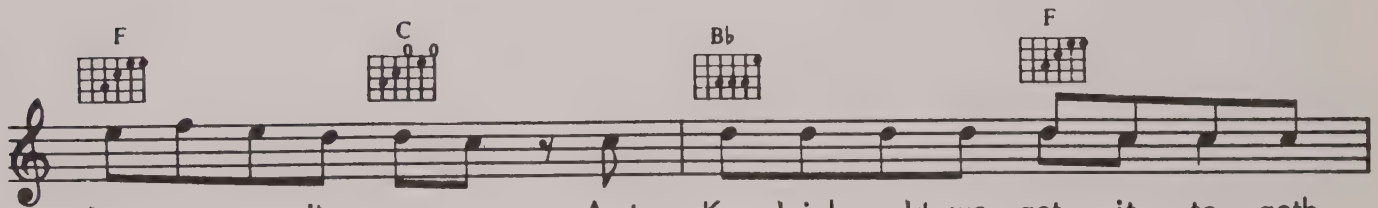
— Please ex-cuse me, I nev-er meant to break your heart,—



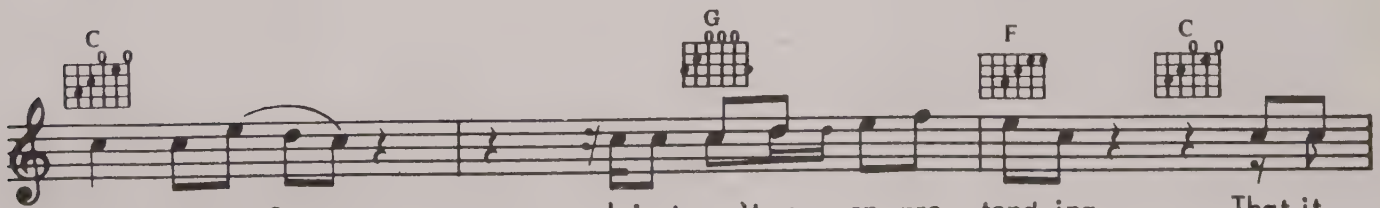
— So sor-ry. I nev-er meant to break your heart—



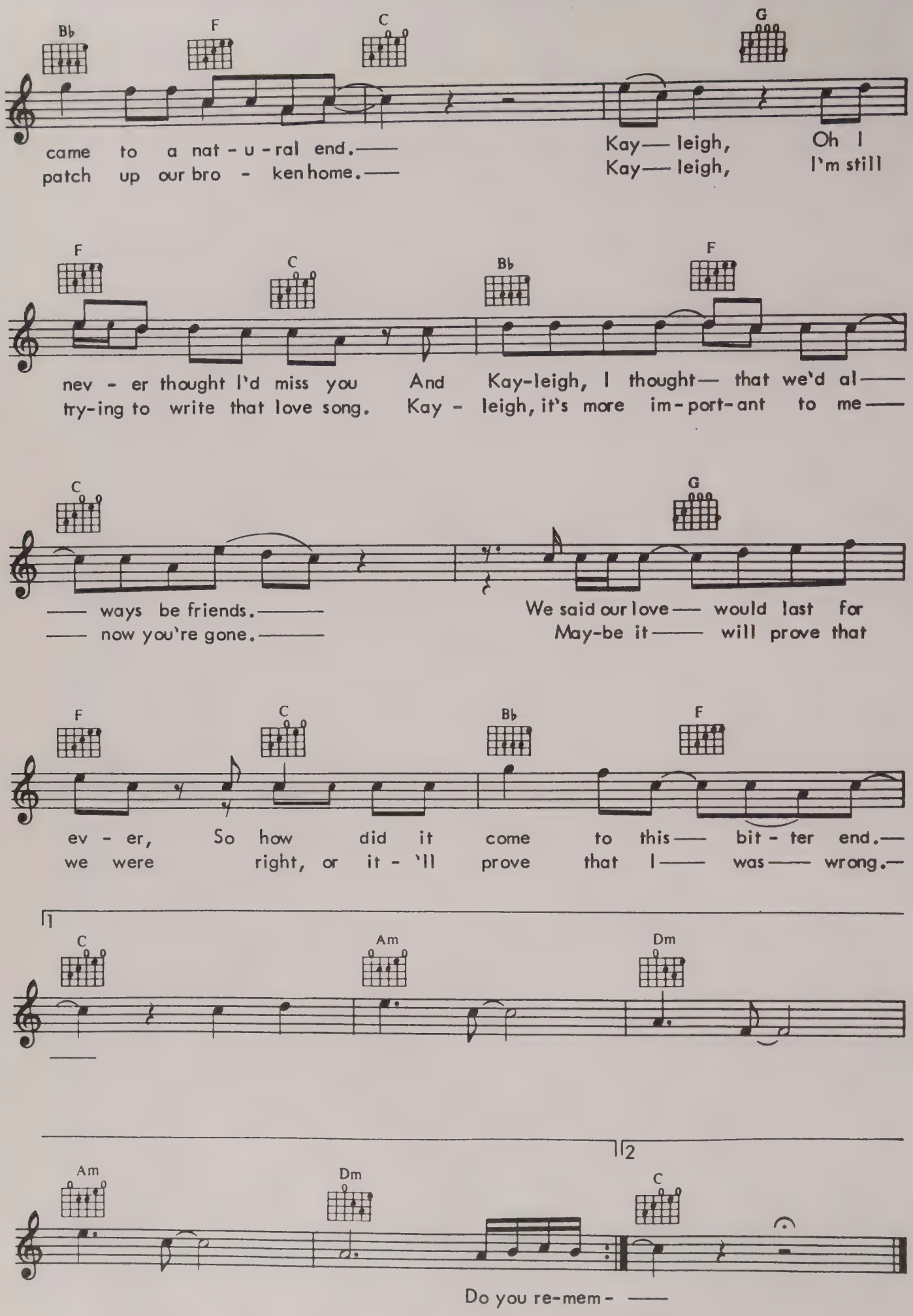
— but you broke— mine.
Kay-leigh, is it too
Kay-leigh, I just



late to say I'm sor-ry And Kay-leigh, could we get it to-geth-
want to say I'm sor-ry But Kay-leigh, I'm too scared to pick



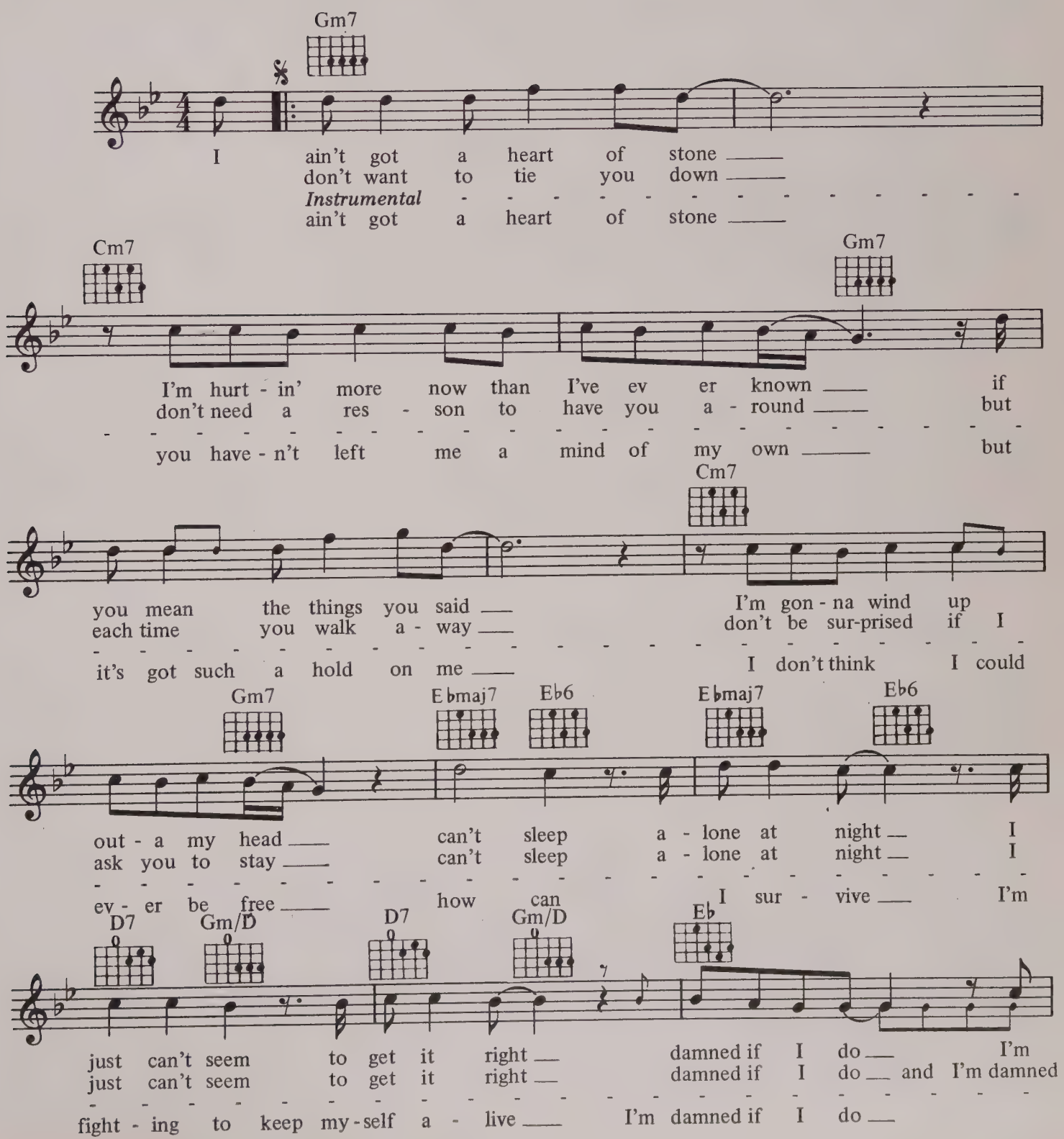
-er a-gain?— I just can't go on pre-tend-ing That it
up the phone— To hear you've found another lov-er, To

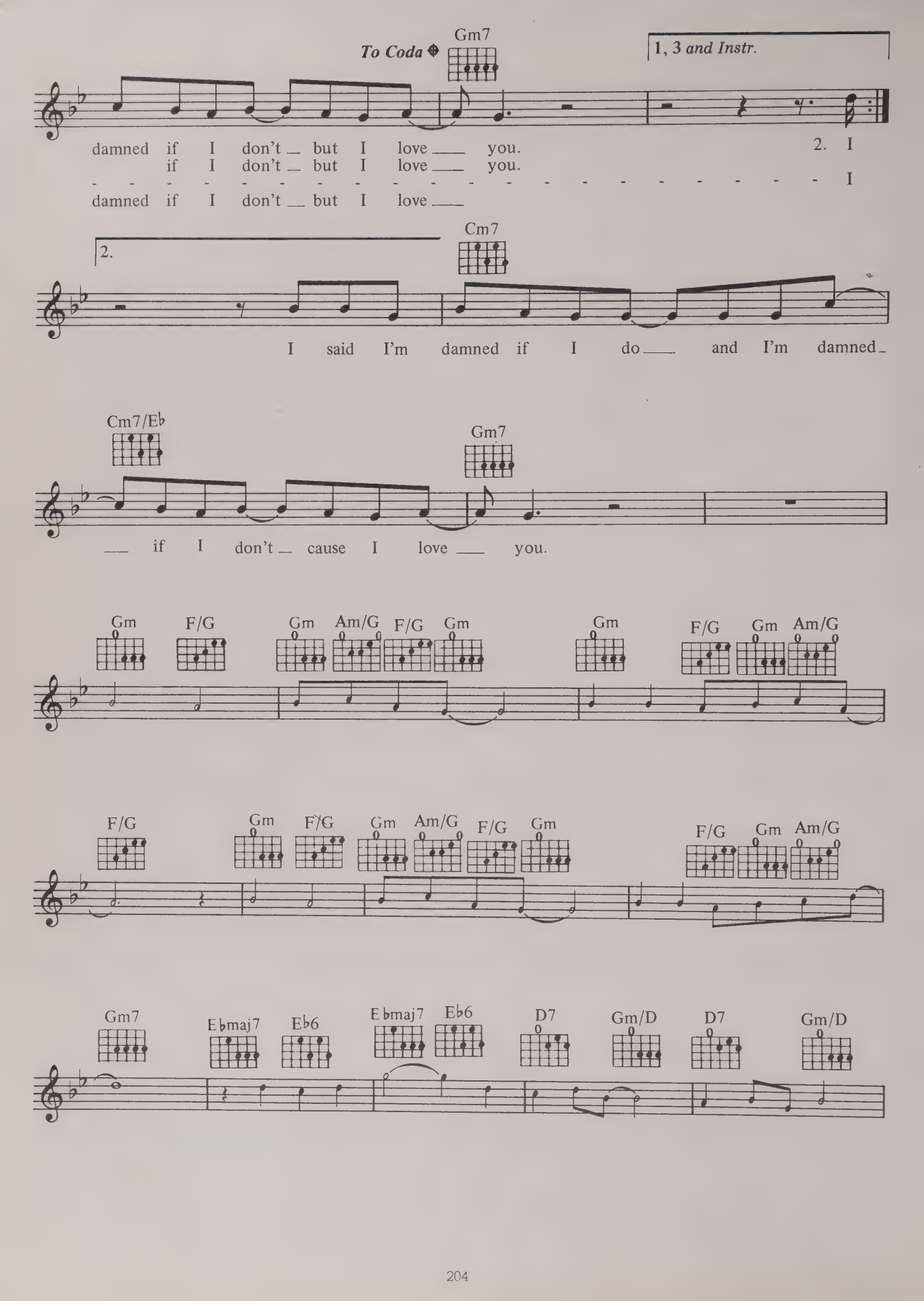

Bb F C G
came to a nat - u - ral end.—— Kay— leigh, Oh I
patch up our bro - ken home.—— Kay— leigh, I'm still
F C Bb F
nev - er thought I'd miss you And Kay-leigh, I thought— that we'd al——
try-ing to write that love song. Kay - leigh, it's more im-port-ant to me——
C G
—— ways be friends.—— We said our love— would last for
—— now you're gone.—— May-be it—— will prove that
F C Bb F
ev - er, So how did it come to this— bit - ter end.—
we were right, or it - 'll prove that I—— was—— wrong.—
1
C Am Dm
Am Dm C
2
Do you re-mem- ——

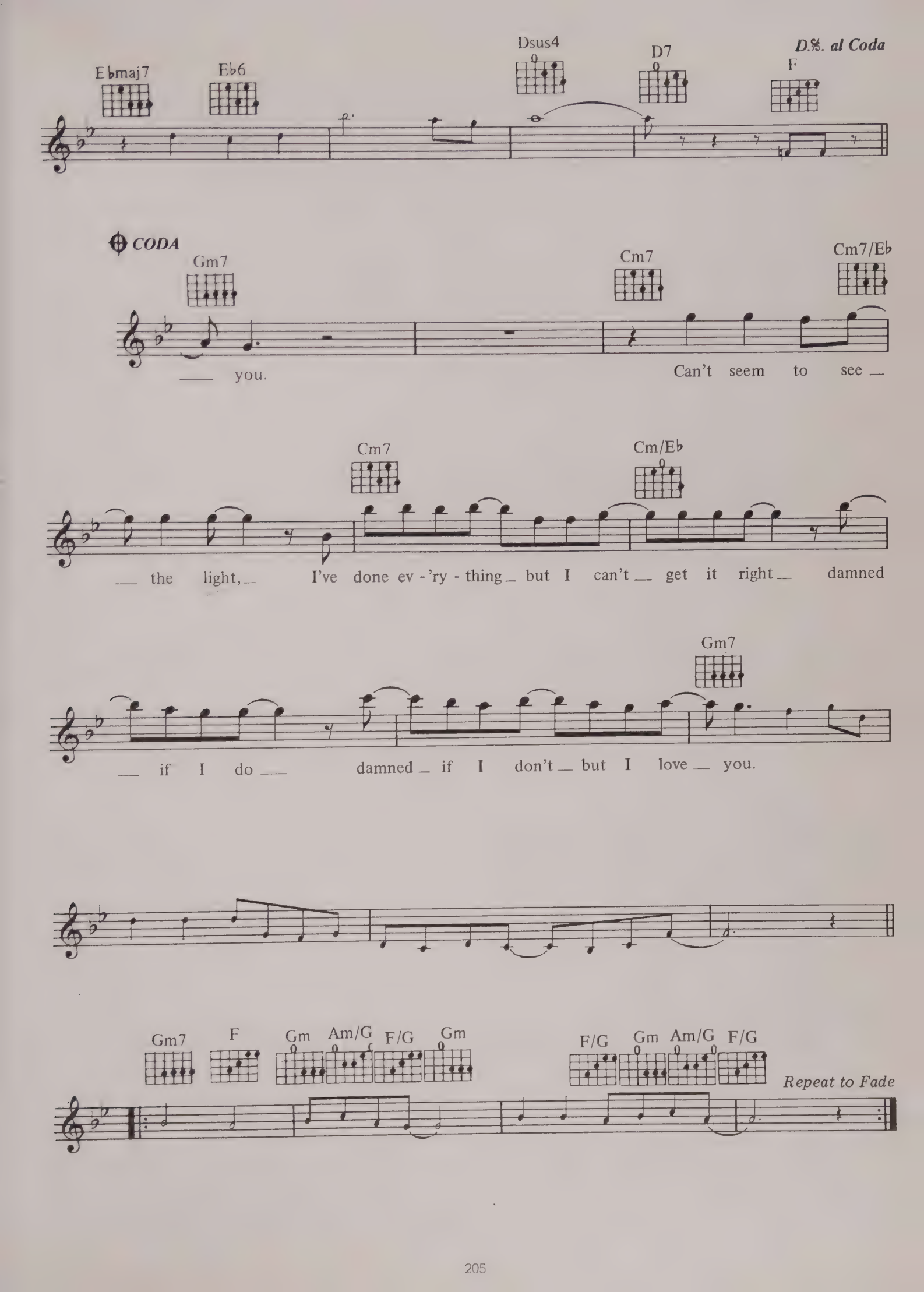
DAMNED IF I DO

WORDS & MUSIC BY ERIC WOOLFSON & ALAN PARSONS

© COPYRIGHT 1978 WOOLFSONGS LIMITED.
© COPYRIGHT 1979 WOOLFSONGS LIMITED & CAREERS MUSIC INCORPORATED. CONTROLLED FOR THE USA & CANADA BY IRVING MUSIC INCORPORATED, REST OF THE WORLD BY RONDOR MUSIC INCORPORATED. RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6 4TW FOR THE BRITISH COMMONWEALTH (EXCEPT CANADA, AUSTRALIA, NEW ZEALAND AND THE BRITISH FAR EAST TERRITORIES) EIRE & CZECHOSLOVAKIA.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



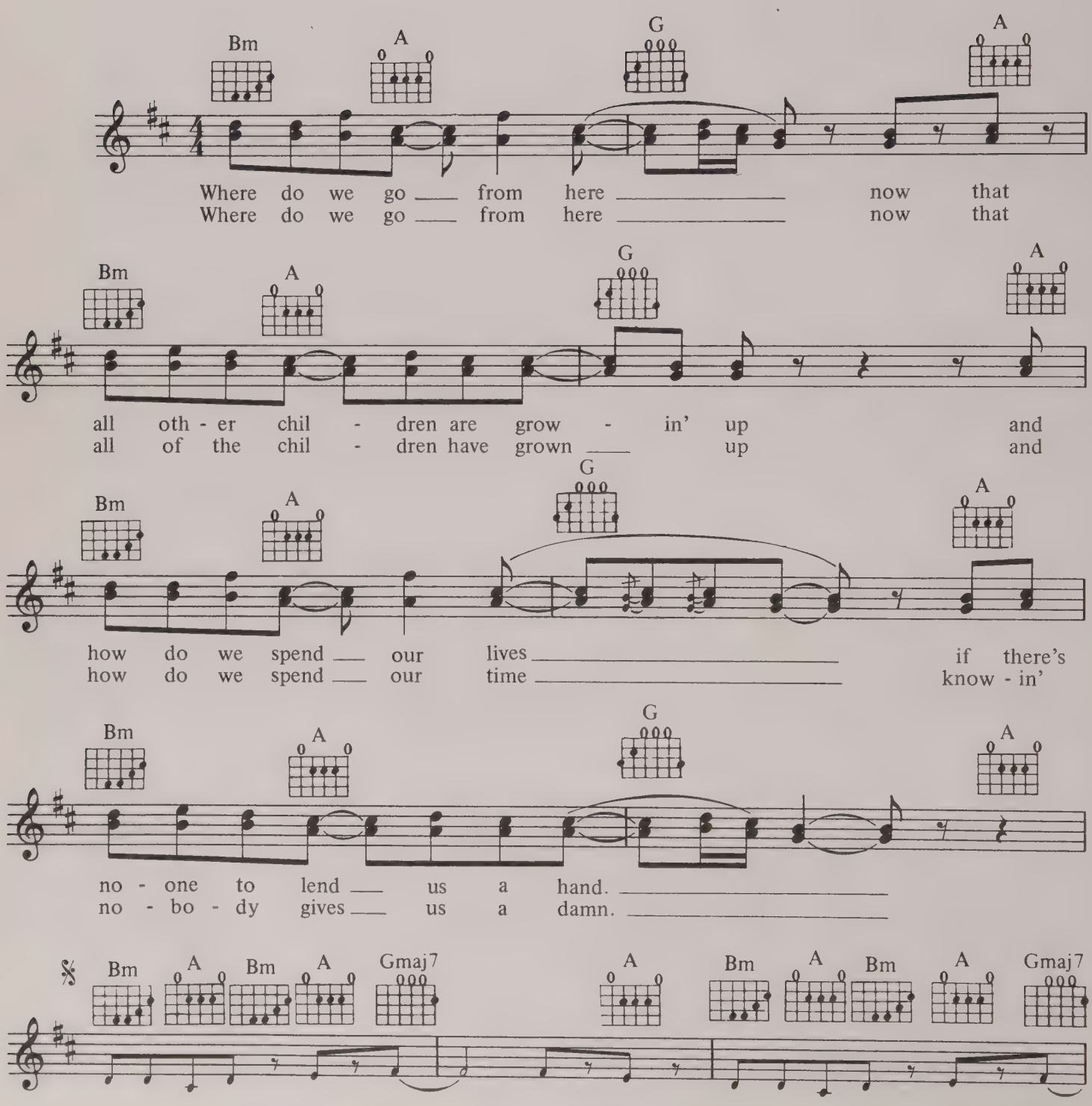

To Coda
Gm7
1, 3 and Instr.
damned if I don't but I love you.
if I don't but I love you.
damned if I don't but I love
2. I
I
2.
Cm7
I said I'm damned if I do and I'm damned
Cm7/E♭
Gm7
if I don't cause I love you.
Gm
F/G
Gm
Am/G
F/G
Gm
Gm
F/G
Gm
Am/G
F/G
Gm
F/G
Gm
Am/G
F/G
Gm
F/G
Gm
Am/G
Gm7
E♭maj7
E♭6
E♭maj7
E♭6
D7
Gm/D
D7
Gm/D

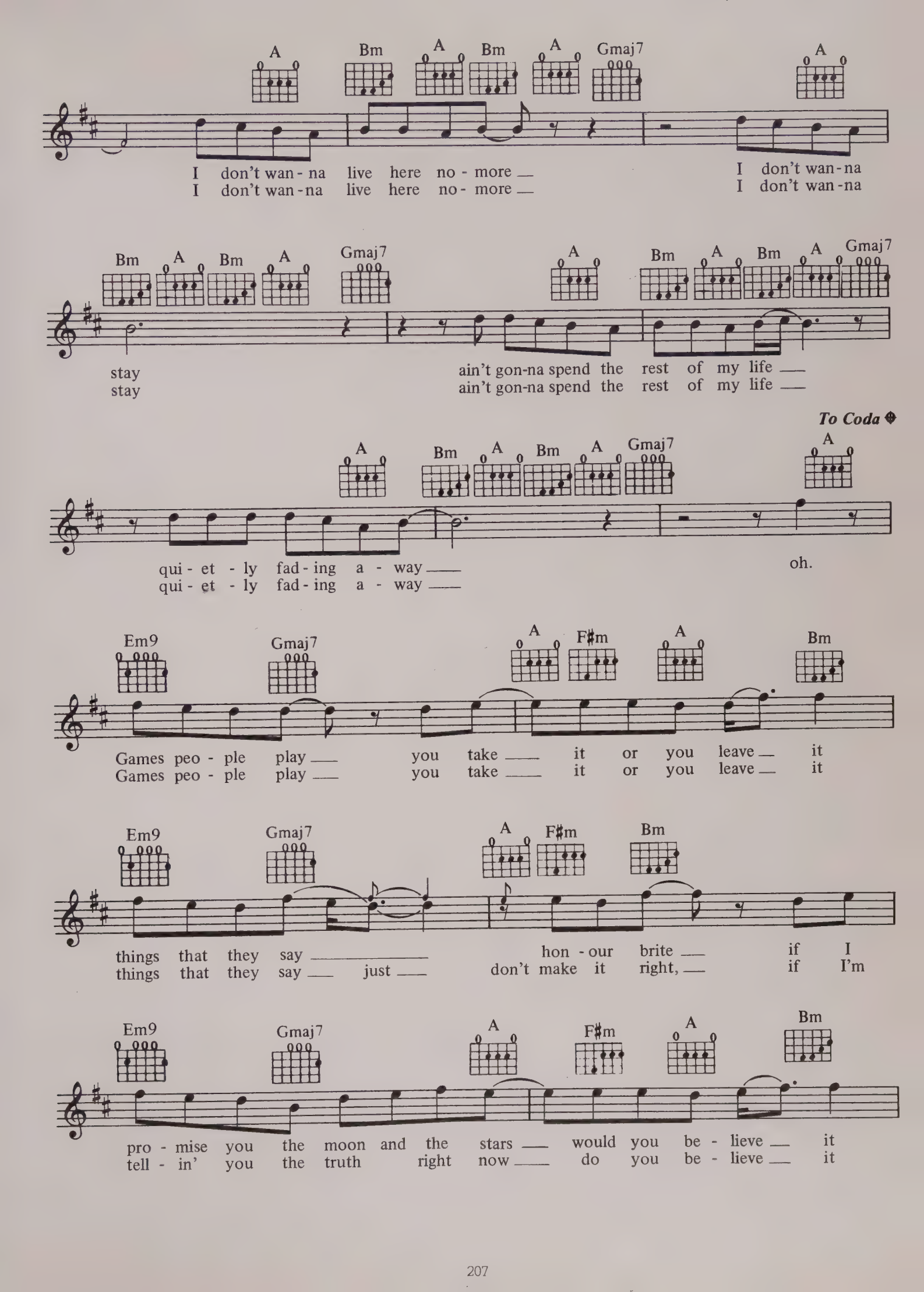

Ebmaj7
Eb6
Dsus4
D7
F
D.S. al Coda
CODA
Gm7
Cm7
Cm7/Eb
you.
Can't seem to see
Cm7
Cm/Eb
the light,
I've done ev - 'ry - thing
but I can't get it right
damned
Gm7
if I do
damned if I don't
but I love you.
Gm7
F
Gm
Am/G
F/G
Gm
F/G
Gm
Am/G
F/G
Repeat to Fade

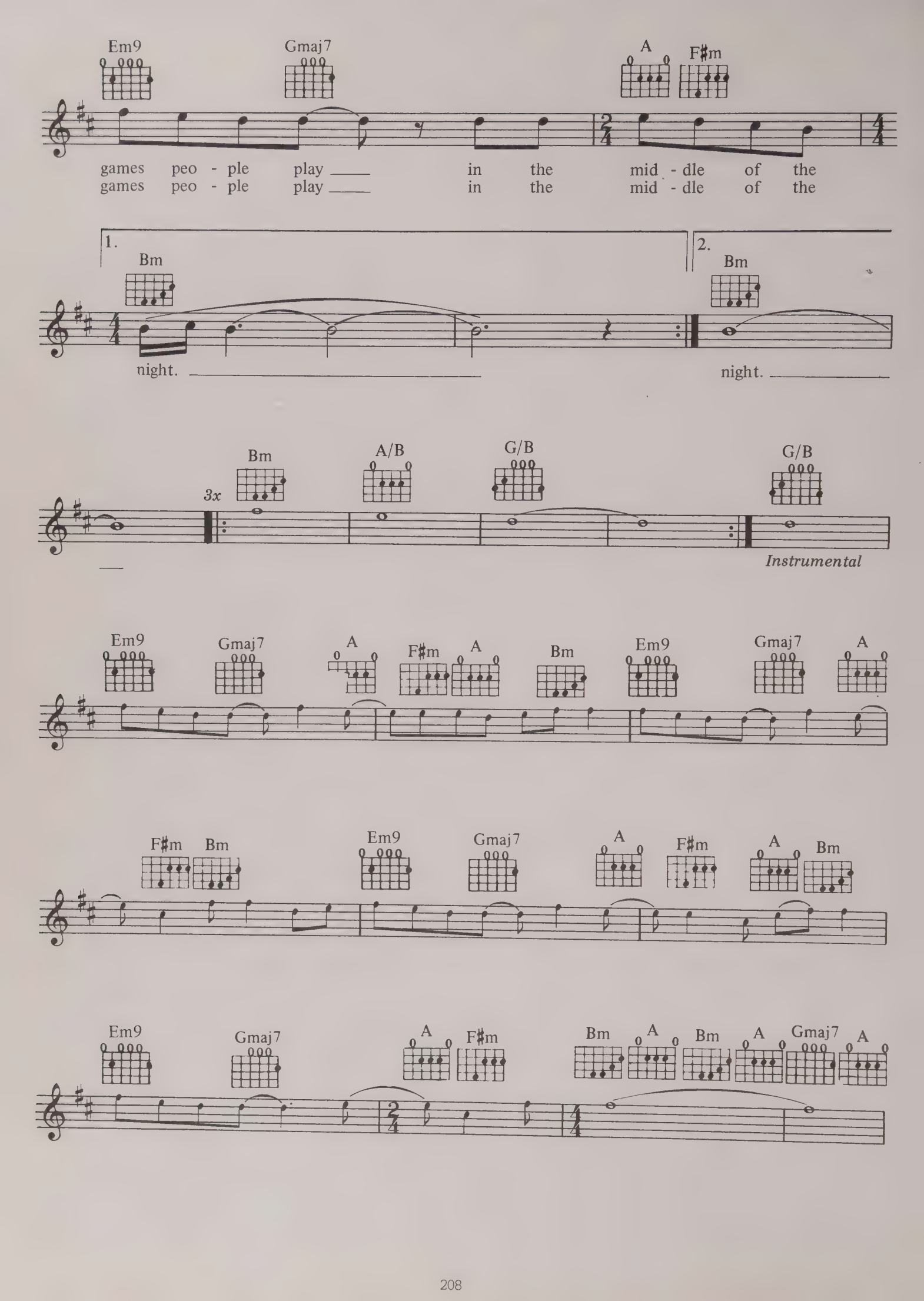
GAMES PEOPLE PLAY

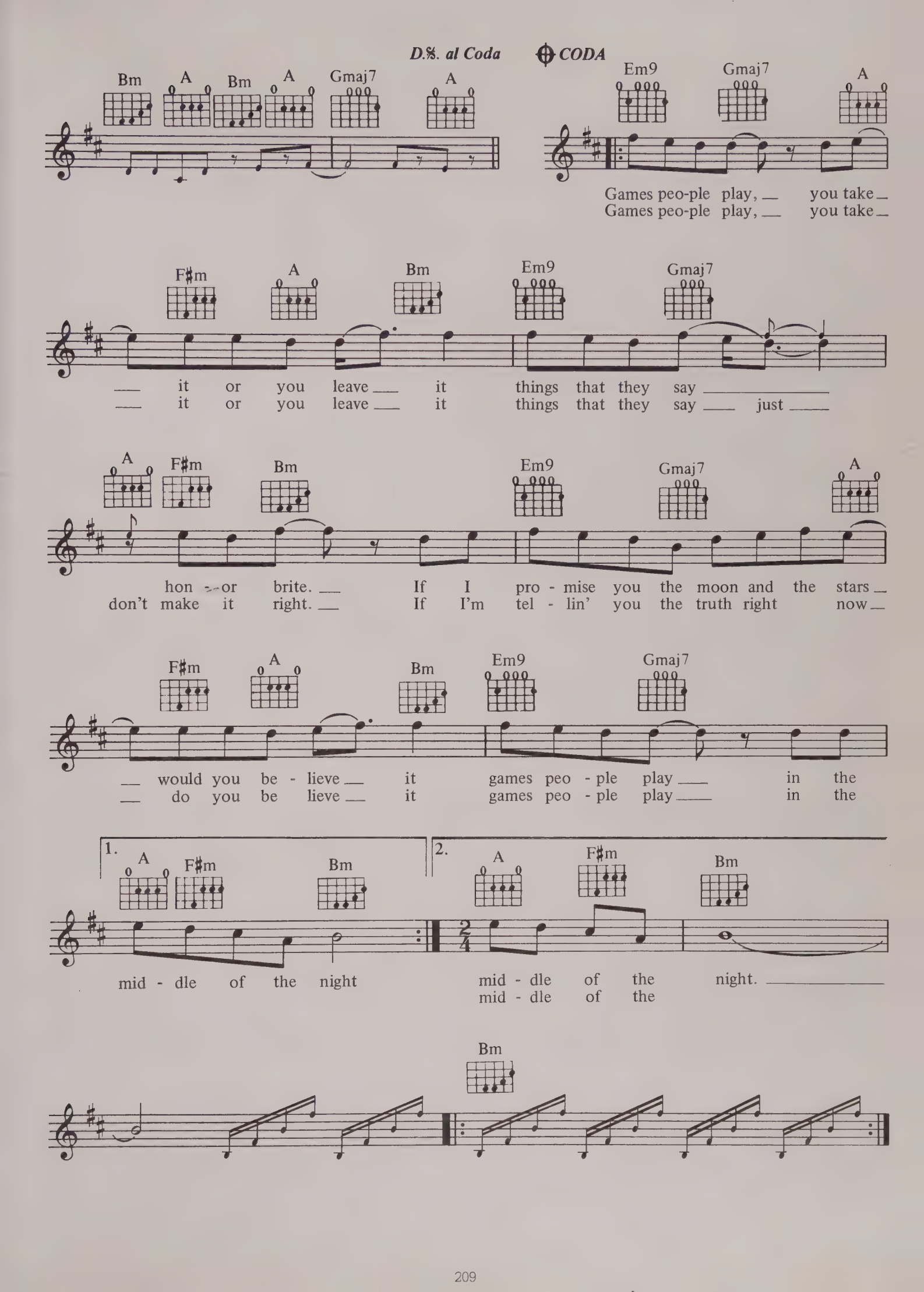
WORDS & MUSIC BY ERIC WOOLFSON & ALAN PARSONS

© COPYRIGHT 1979 WOOLFSONGS LIMITED.
© COPYRIGHT 1980 WOOLFSONGS LIMITED & CAREERS MUSIC INCORPORATED. CONTROLLED FOR THE USA & CANADA BY IRVING MUSIC INCORPORATED, REST OF THE WORLD BY RONDOR MUSIC INCORPORATED. RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6 4TW FOR THE BRITISH COMMONWEALTH (EXCEPT CANADA, AUSTRALIA, NEW ZEALAND AND THE BRITISH FAR EAST TERRITORIES), EIRE & CZECHOSLOVAKIA.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




A Bm A Bm A Gmaj7 A
I don't wan-na live here no-more
I don't wan-na live here no-more
I don't wan-na
I don't wan-na
Bm A Bm A Gmaj7 A Bm A Bm A Gmaj7
stay
stay
ain't gon-na spend the rest of my life
ain't gon-na spend the rest of my life
To Coda
A Bm A Bm A Gmaj7 A
qui-et-ly fad-ing a-way
qui-et-ly fad-ing a-way
oh.
Em9 Gmaj7 A F♯m A Bm
Games peo-ple play you take it or you leave it
Games peo-ple play you take it or you leave it
Em9 Gmaj7 A F♯m Bm
things that they say hon-our brite if I
things that they say just don't make it right, if I'm
Em9 Gmaj7 A F♯m A Bm
pro-mise you the moon and the stars would you be-lieve it
tell-in' you the truth right now do you be-lieve it

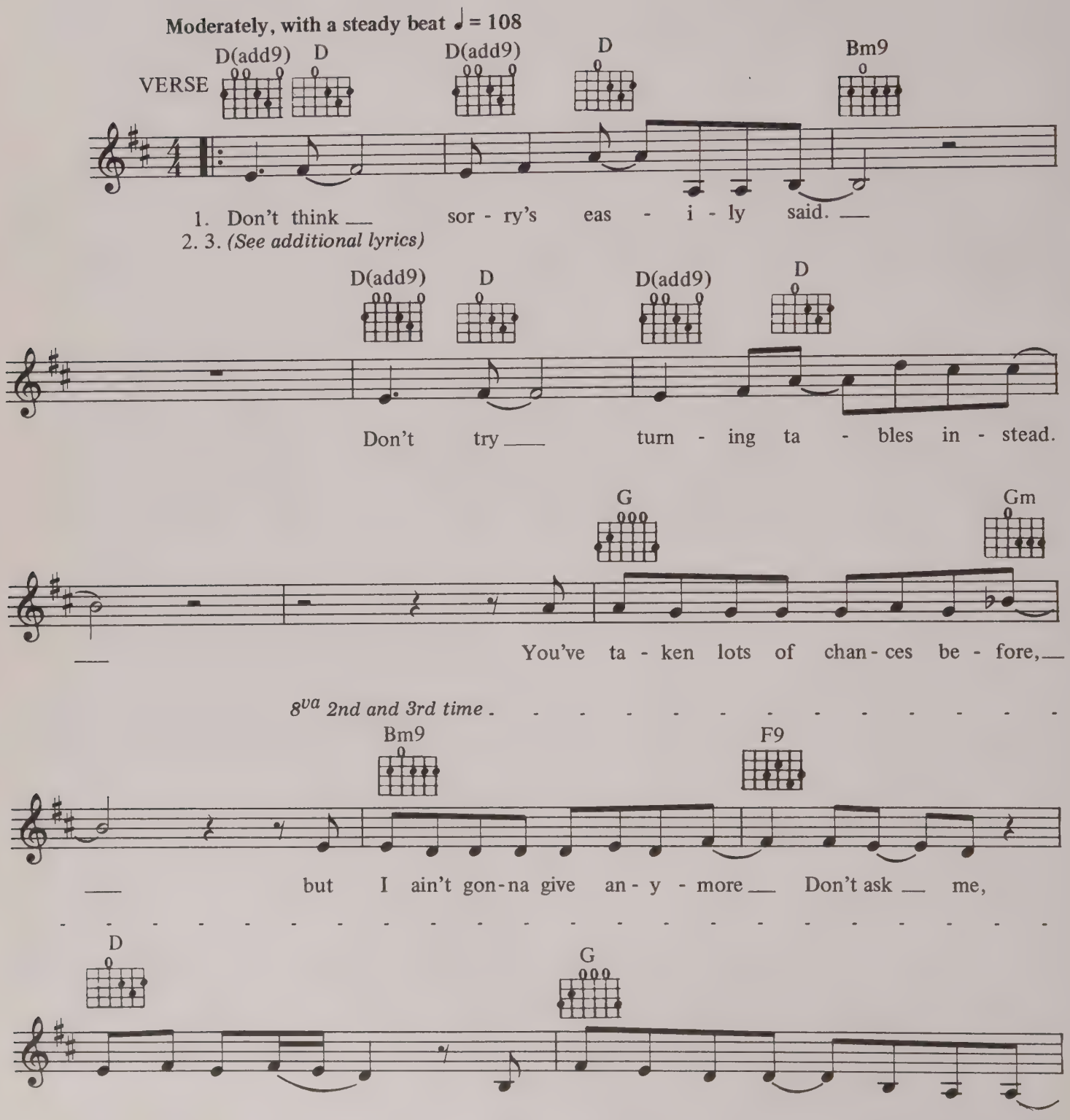

Em9
Gmaj7
A
F♯m
games peo - ple play ___ in the mid - dle of the
games peo - ple play ___ in the mid - dle of the
1.
Bm
night. ___
2.
Bm
night. ___
3x
Bm
A/B
G/B
G/B
Instrumental
Em9
Gmaj7
A
F♯m
A
Bm
Em9
Gmaj7
A
F♯m
Bm
Em9
Gmaj7
A
F♯m
A
Bm
Em9
Gmaj7
A
F♯m
Bm
A
Bm
A
Gmaj7
A

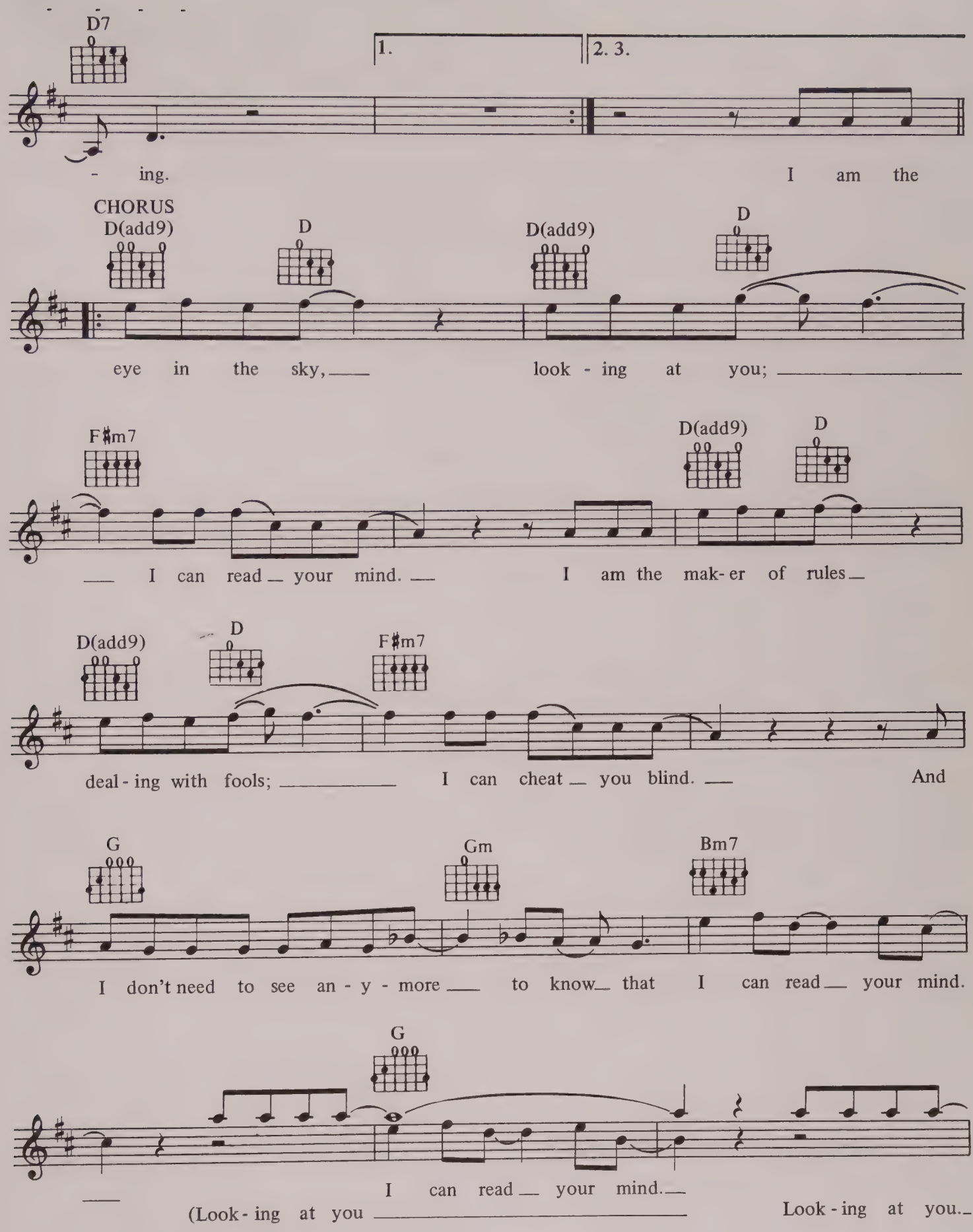

D.%. al Coda
CODA
Bm A Bm A Gmaj7 A
Em9 Gmaj7 A
Games peo-ple play, you take
Games peo-ple play, you take
F♯m A Bm Em9 Gmaj7
it or you leave it things that they say
it or you leave it things that they say just
A F♯m Bm Em9 Gmaj7 A
hon - or brite. If I pro - mise you the moon and the stars
don't make it right. If I'm tel - lin' you the truth right now
F♯m A Bm Em9 Gmaj7
would you be - lieve it games peo - ple play in the
do you be lieve it games peo - ple play in the
1.
A F♯m Bm
mid - dle of the night
2.
A F♯m Bm
mid - dle of the night.
mid - dle of the
Bm

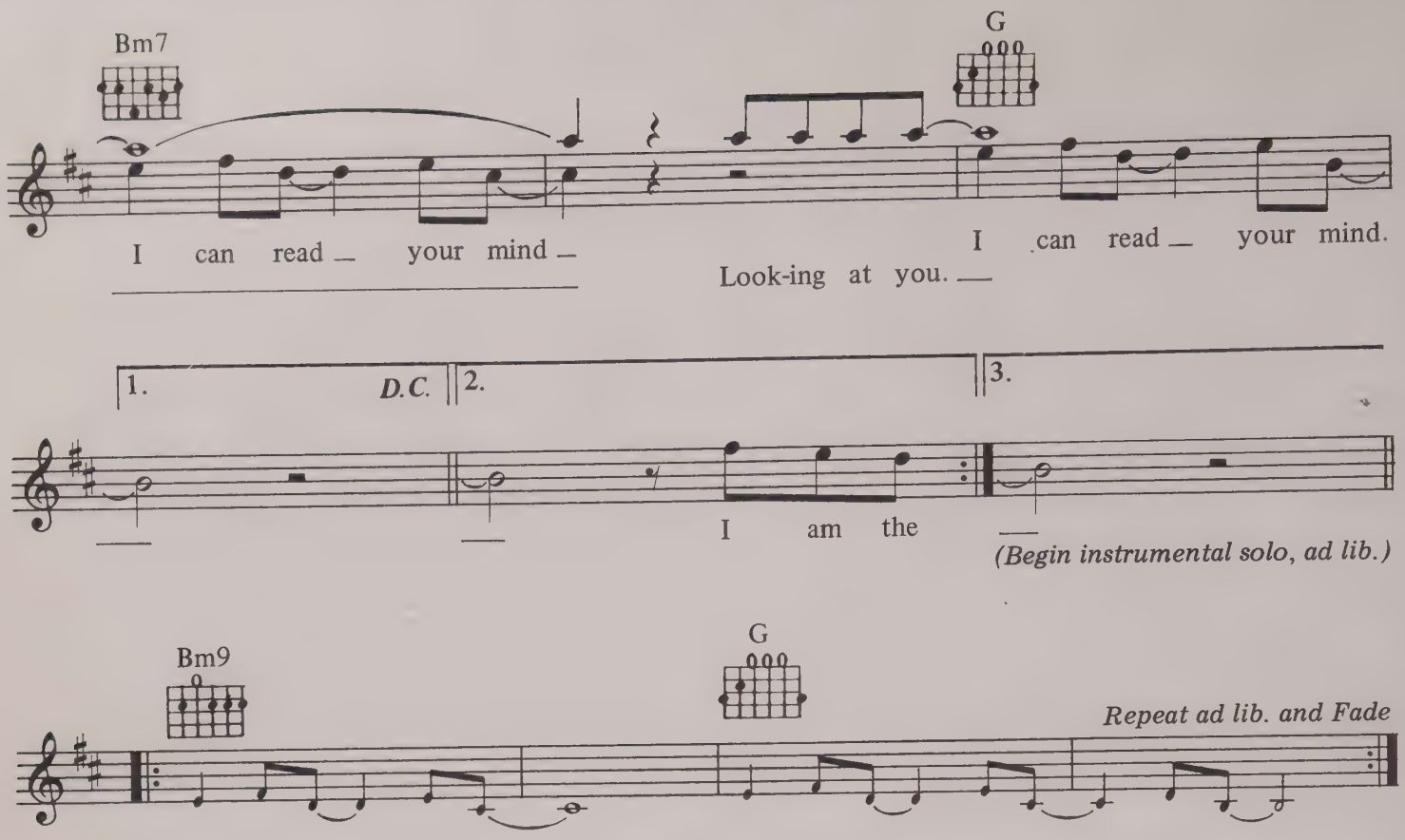
EYE IN THE SKY

WORDS & MUSIC BY ERIC WOOLFSON & ALAN PARSONS

© COPYRIGHT 1982 RCA LIMITED/CAREERS MUSIC INCORPORATED/WOOLFSONGS LIMITED, 26/27 CASTLEREAGH STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




D7
1.
2. 3.
- ing.
I am the
CHORUS
D(add9)
D
D(add9)
D
eye in the sky,
look - ing at you;
F♯m7
D(add9)
D
I can read your mind.
I am the mak- er of rules
D(add9)
D
F♯m7
deal - ing with fools;
I can cheat you blind.
And
G
Gm
Bm7
I don't need to see an - y - more
to know that I can read your mind.
G
I can read your mind.
(Look - ing at you
Look - ing at you.



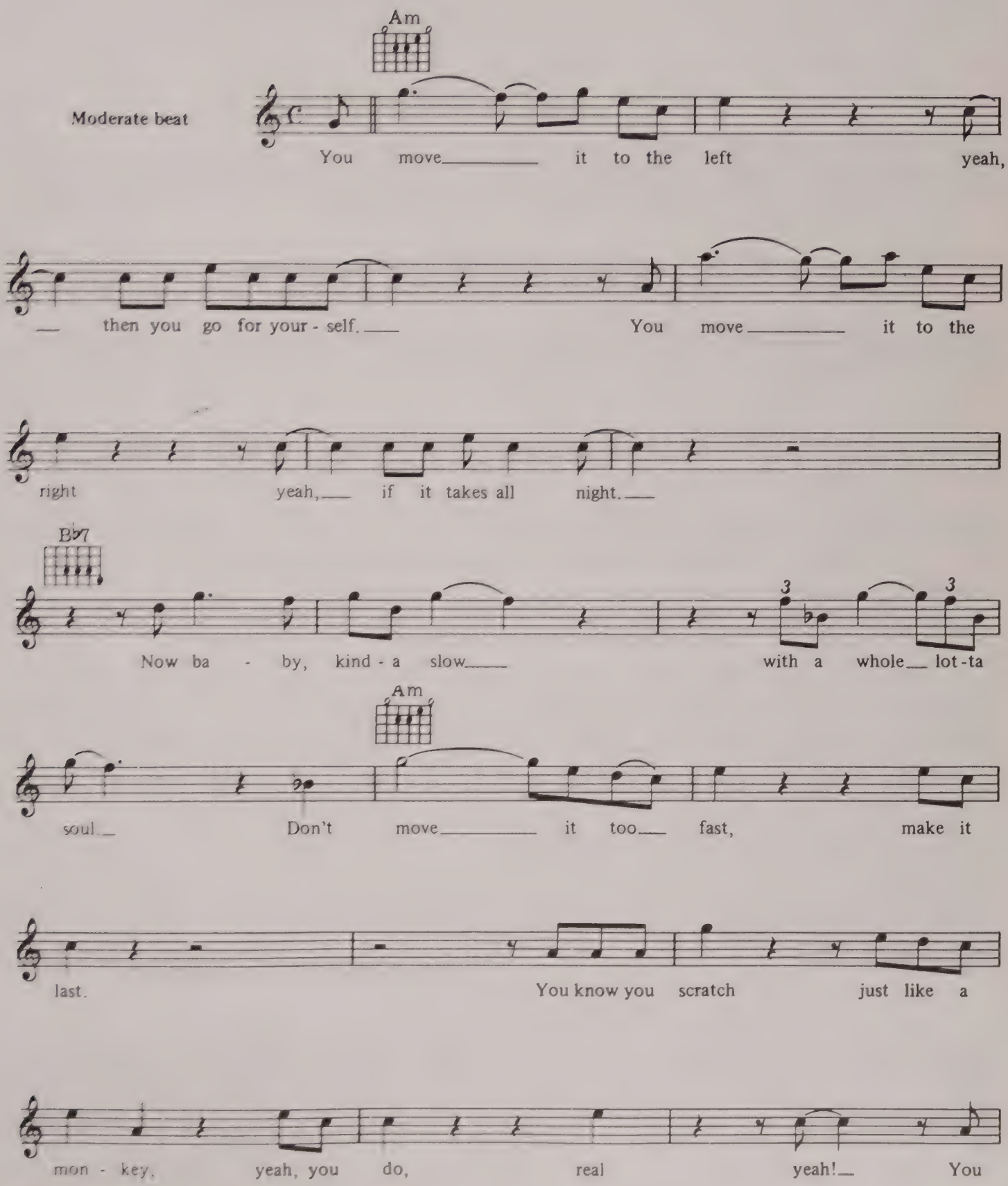
VERSE 2:
Don't say words you're gonna regret.
Don't let the fire rush to your head.
I've heard the accusation before.
And I ain't gonna take any more.
Believe me.
The sun in your eyes
Made some of the lies worth believing.
(To Chorus)

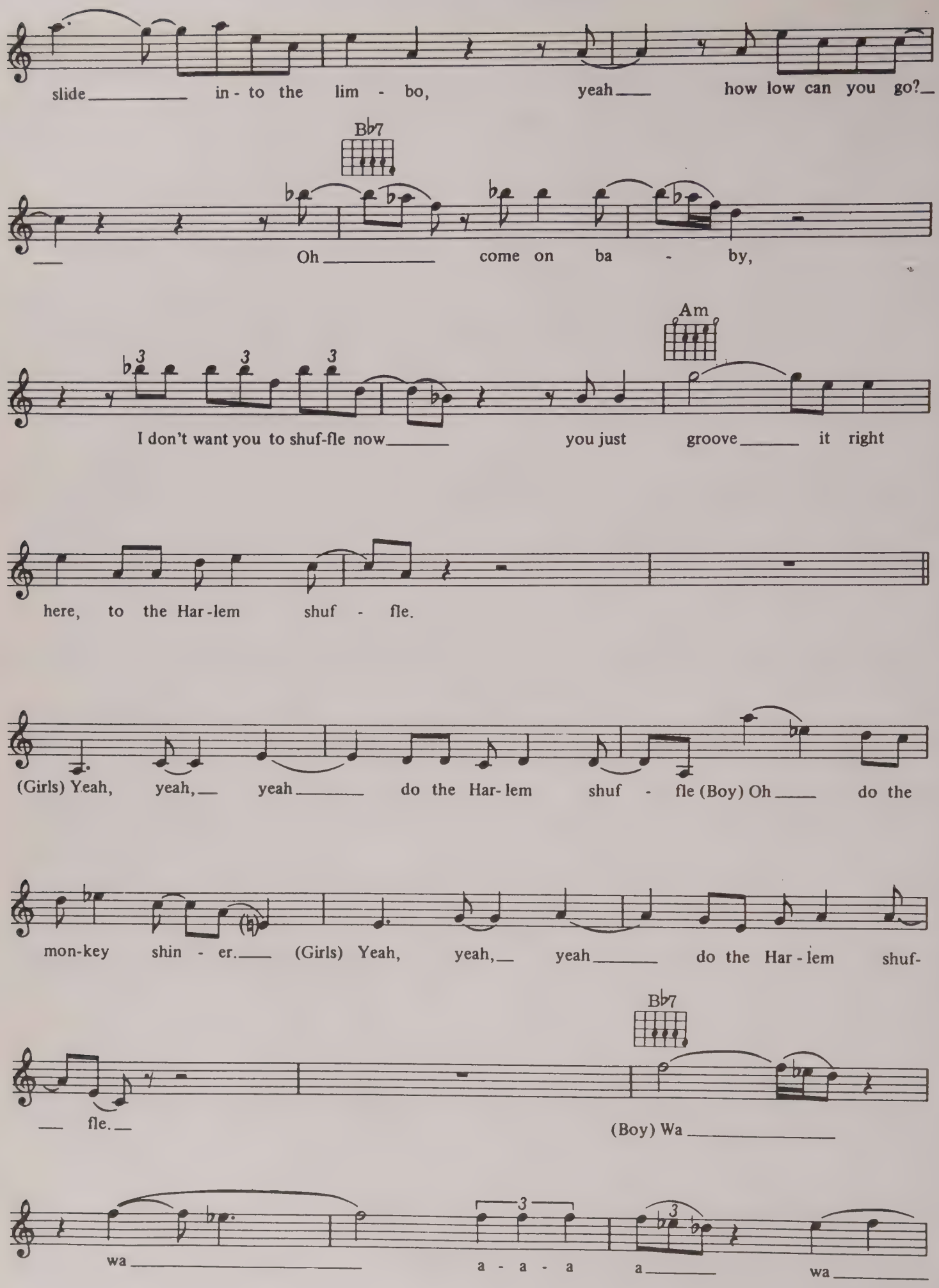
VERSE 3:
Don't leave false illusions behind.
Don't cry 'cause I ain't changing my mind.
So find another fool like before,
'Cause I ain't gonna live anymore believing
Some of the lies, while all of the signs are deceiving.
(To Chorus)

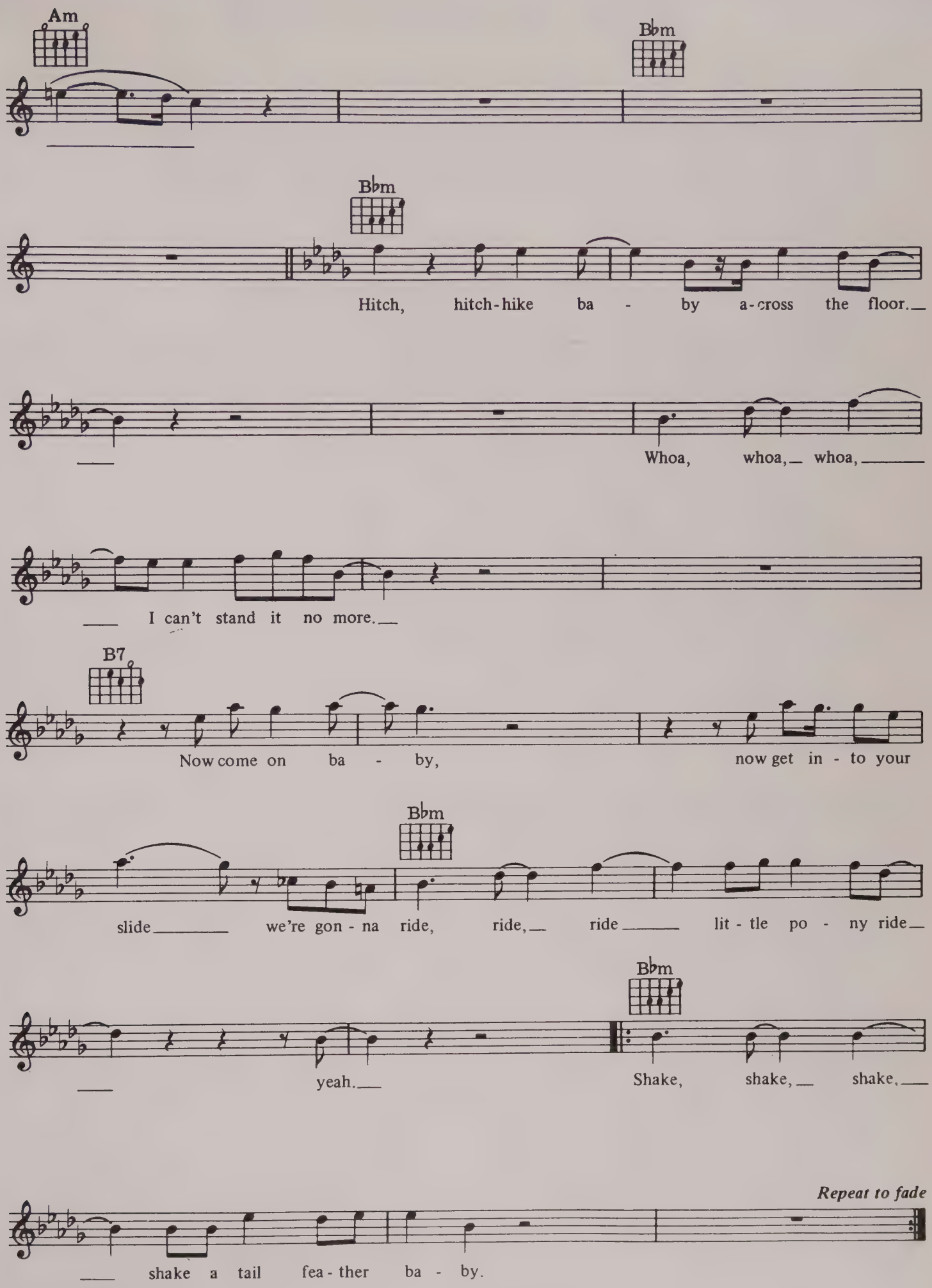
HARLEM SHUFFLE

WORDS & MUSIC BY BOB RELF & EARNEST NELSON

[illegible] CONNELLY & COMPANY LIMITED, [illegible]



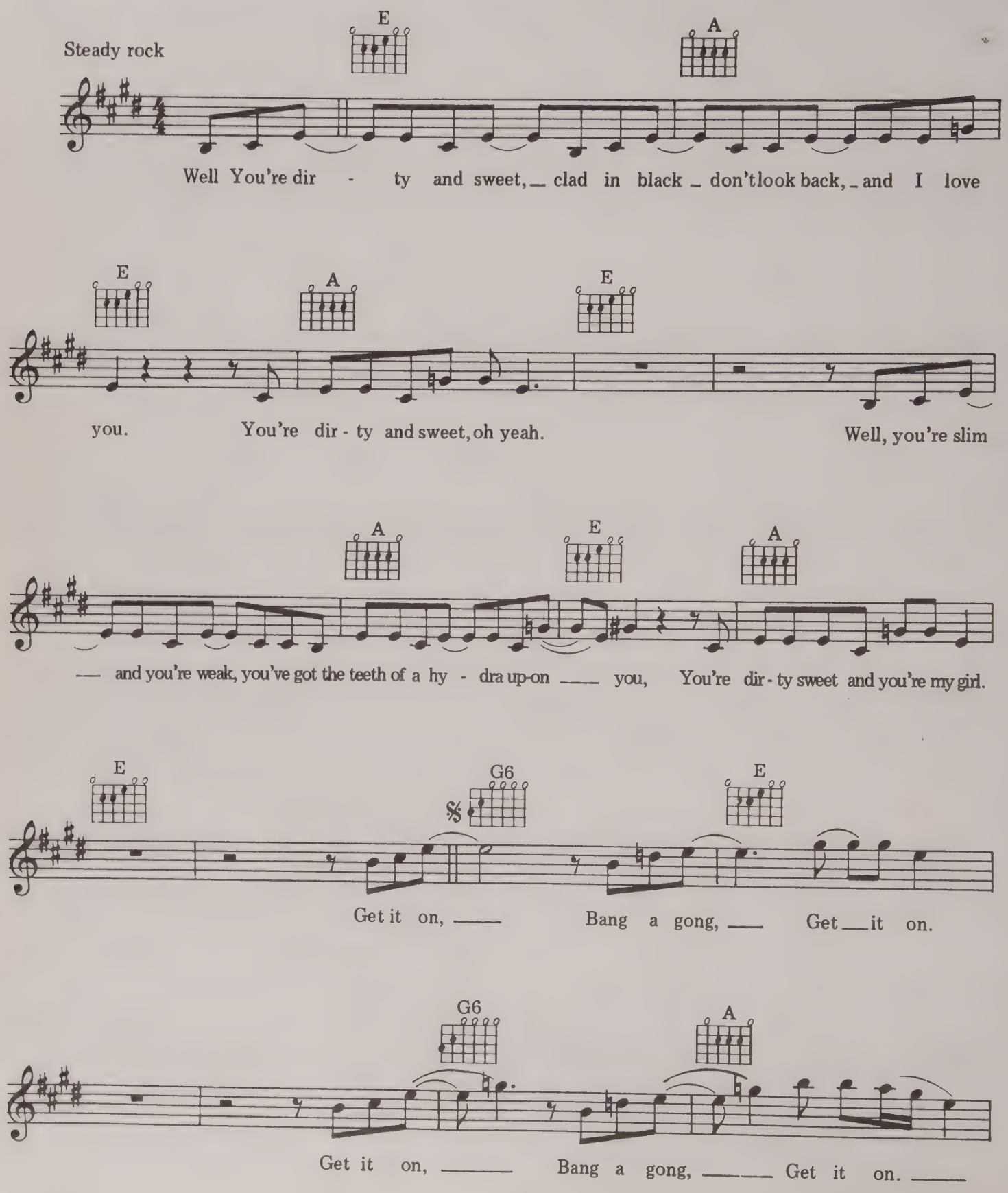

slide in-to the lim - bo, yeah how low can you go?
B♭7
Oh come on ba - by,
Am
I don't want you to shuf-fle now you just groove it right
here, to the Har-lem shuf - fle.
(Girls) Yeah, yeah, yeah do the Har-lem shuf - fle (Boy) Oh do the
mon-key shin - er. (Girls) Yeah, yeah, yeah do the Har-lem shuf-
fle.
B♭7
(Boy) Wa
wa a - a - a a wa

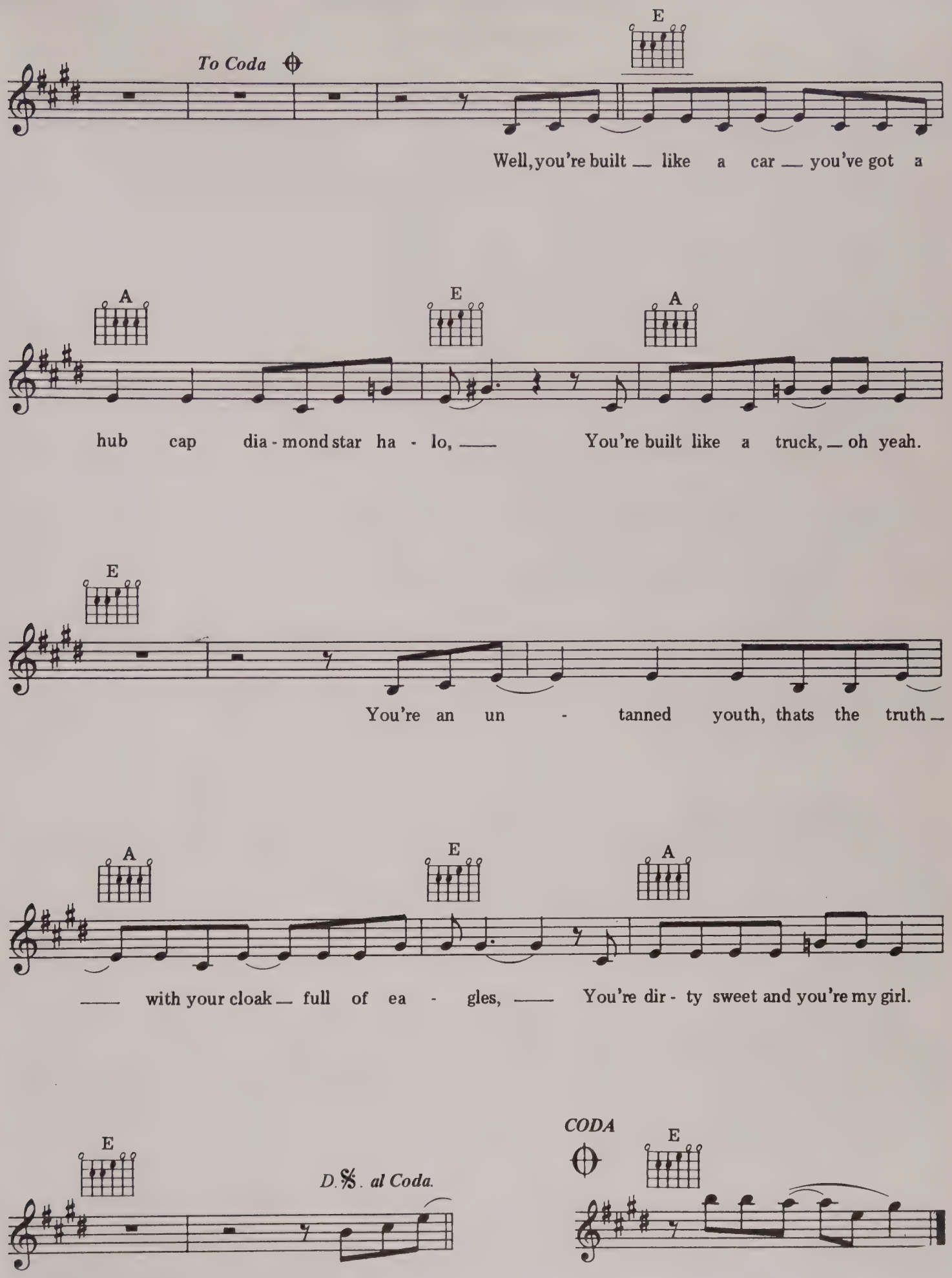

Am
B♭m
B♭m
Hitch, hitch-hike ba - by a-cross the floor.
Whoa, whoa, whoa,
I can't stand it no more.
B7
Now come on ba - by, now get in - to your
B♭m
slide we're gon - na ride, ride, ride lit - tle po - ny ride
B♭m
yeah.
Shake, shake, shake,
Repeat to fade
shake a tail fea - ther ba - by.

GET IT ON (BANG A GONG)

WORDS & MUSIC BY MARC BOLAN

COPYRIGHT 1971 WESTMINSTER MUSIC LIMITED, 19–20 POLAND STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

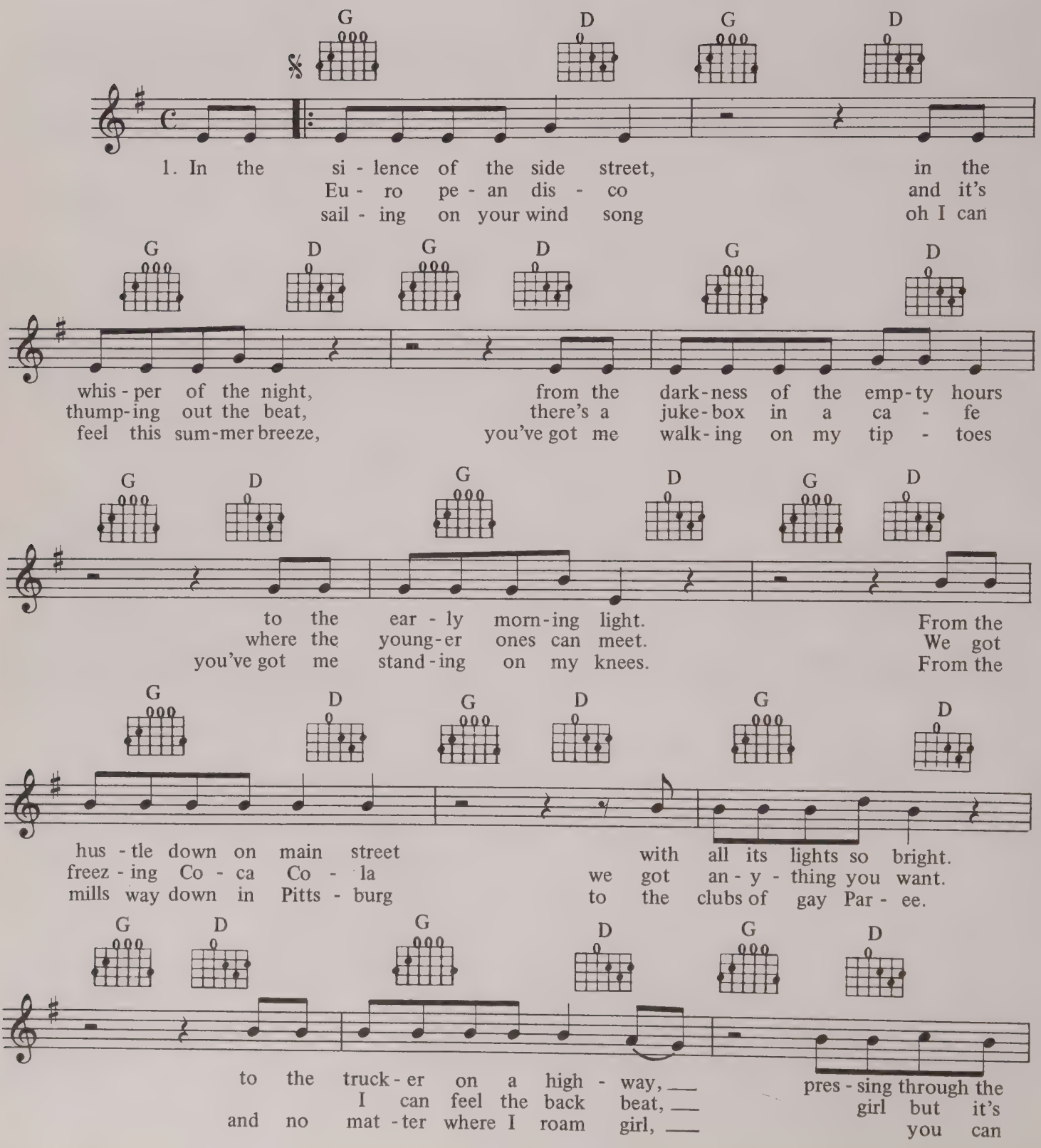


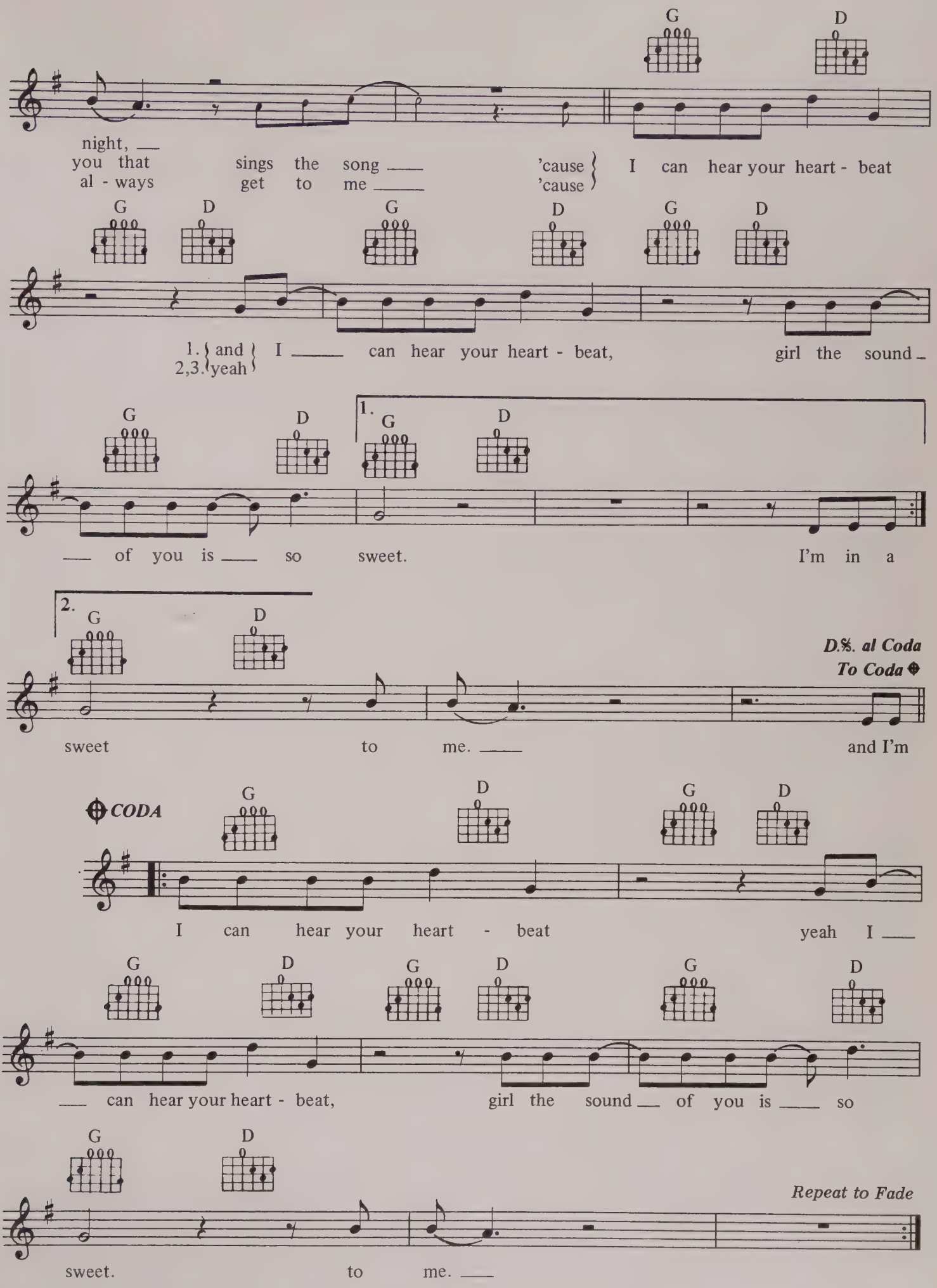

To Coda
E
Well, you're built — like a car — you've got a
A
E
A
hub cap dia - mond star ha - lo, —
You're built like a truck, — oh yeah.
E
You're an un - tanned youth, thats the truth —
A
E
A
— with your cloak — full of ea - gles, —
You're dir - ty sweet and you're my girl.
E
D.S. al Coda.
Get it on, —
CODA
E
Get it on. —

I CAN HEAR YOUR HEARTBEAT

WORDS & MUSIC BY CHRIS REA

© COPYRIGHT 1983 MAGNET MUSIC LIMITED, MAGNET HOUSE, 22 YORK STREET, LONDON W1H 1FD FOR THE WORLD.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

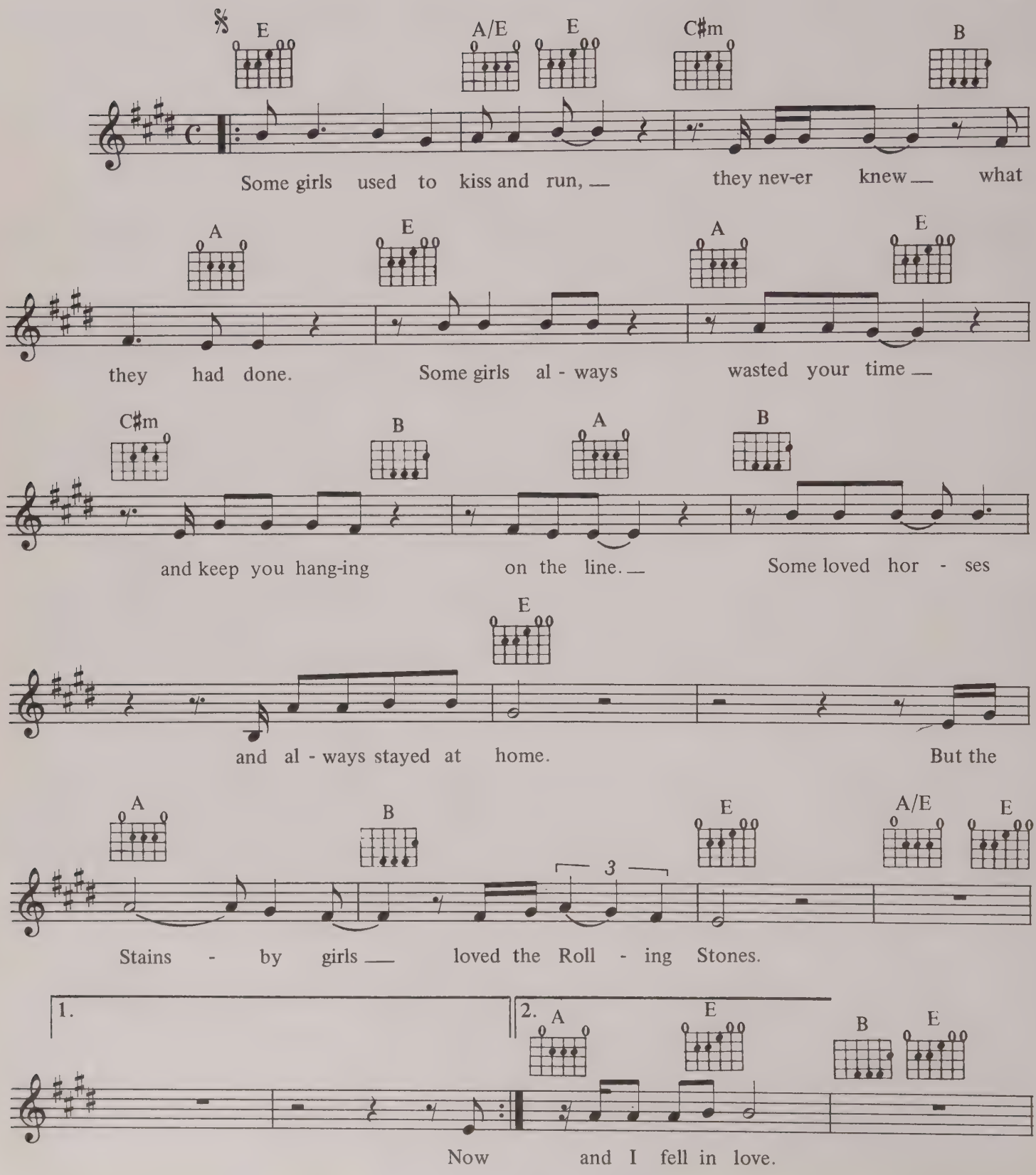


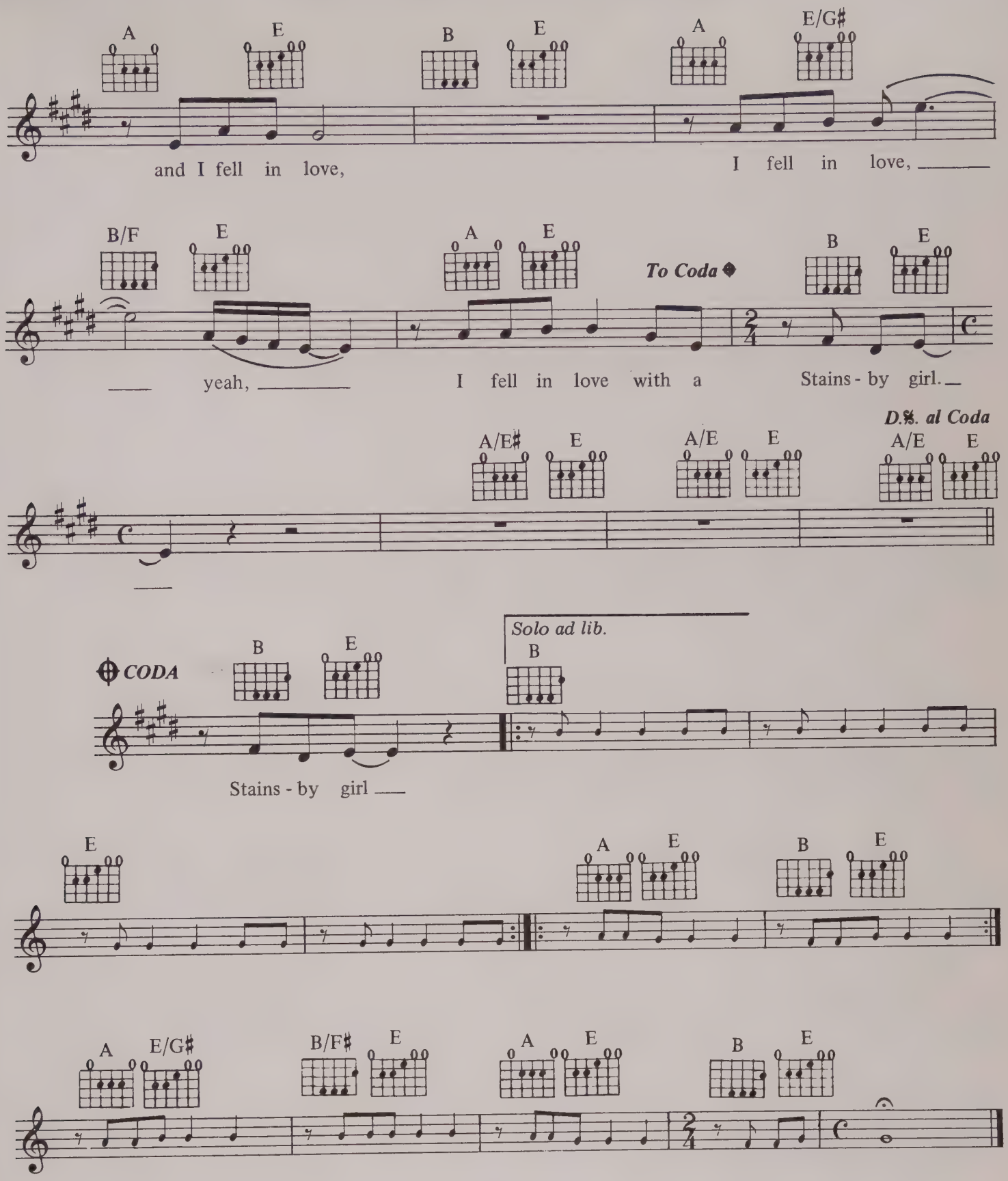

G D
night, ___
you that sings the song ___ 'cause I can hear your heart - beat
al - ways get to me ___ 'cause
G D G D G D
1. and I ___ can hear your heart - beat, girl the sound ___
2,3. yeah
G D 1. G D
___ of you is ___ so sweet. I'm in a
2. G D
D.S. al Coda
To Coda
sweet to me. ___ and I'm
CODA
G D G D
I can hear your heart - beat yeah I ___
G D G D G D
___ can hear your heart - beat, girl the sound ___ of you is ___ so
G D
Repeat to Fade
sweet. to me. ___

STAINSBY GIRLS

WORDS & MUSIC BY CHRIS REA

COPYRIGHT 1985 MAGNET MUSIC LIMITED, MAGNET HOUSE, 22 YORK STREET, LONDON W1H 1FD FOR THE WORLD.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.





VERSE 2:
Now some had games that you had to play
Making rules along the way,
Strange attractions newly found
Pride and passion kicked around.

Some girls stole your heart like most girls do,
But a Stainsby girl could break it in two.

VERSE 3:
Deepest water, Stainsby blue
Running straight and running true,
Names and faces fade away
Memory is here to stay.

Some girls steal your heart like most girls do
But a Stainsby girl could break it in two.

WALK ON THE WILD SIDE

WORDS & MUSIC BY LOU REED

© COPYRIGHT 1972 OAKFIELD AVENUE MUSIC LIMITED, RCA MUSIC LIMITED, 3 CAVENDISH SQUARE, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

C F6 C F6

(Instrumental)

C F6 C F6

𝄋 *D.S. only*

Doo

C F6

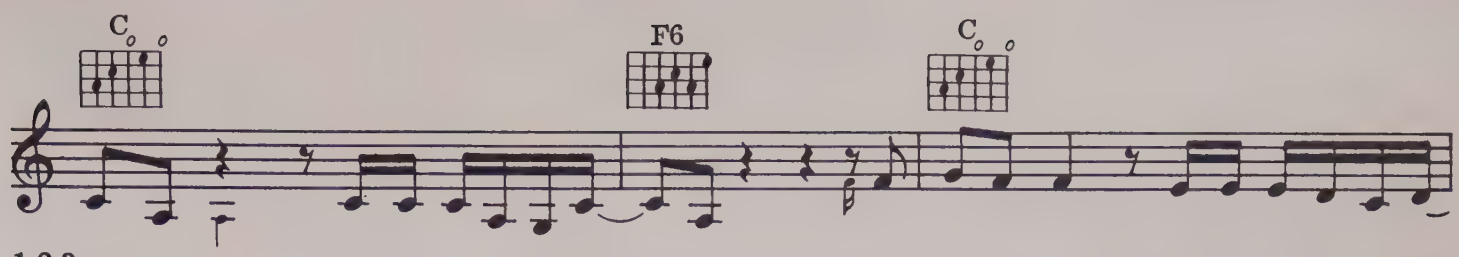
Hol - ly came from Mi - am - i F. L. A.
Can - dy came from out on the is - land,
D.S. 3. Lit - tle Joe ne - ver once gave it a - way,
4. Sug - ar plum fair - y came and hit the streets
5. Jack-ie is just speed - - - - ing a - way,

C F6

Hitch - hiked her way a - cross the U. S. A. ____
in the back room she was ev - 'ry - bo - dy's dar - ling,
ev - 'ry - bo - dy had to pay and pay ____ A
look - ing for soul food and a place to eat ____
thought she was James Dean for a day ____

C D F D

Plucked her eye - brows on the way shaved her legs ___ and then, he was a she ___ she said
but she nev - er lost her head ev - en when ___ she was giv - en head _ she said
hus - tle here and a hus - tle there New York ci - ty is no place where they said
went to the Ap - ol - lo you should have seen ___ him go go go ___ they said
then I guess she had to crash, va - li - um _ would have helped that bash _ she said

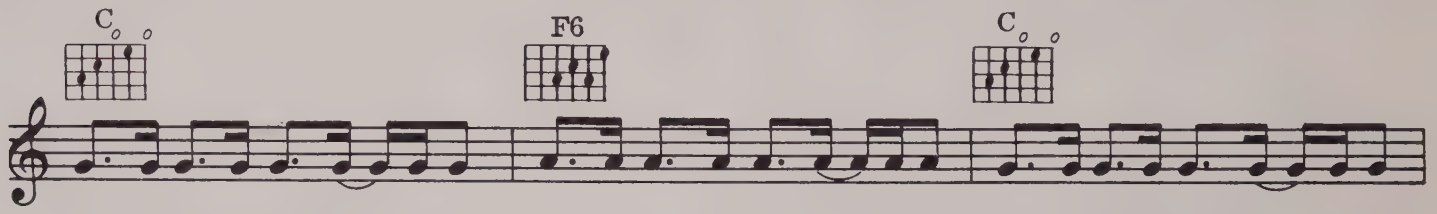


1.2.3.

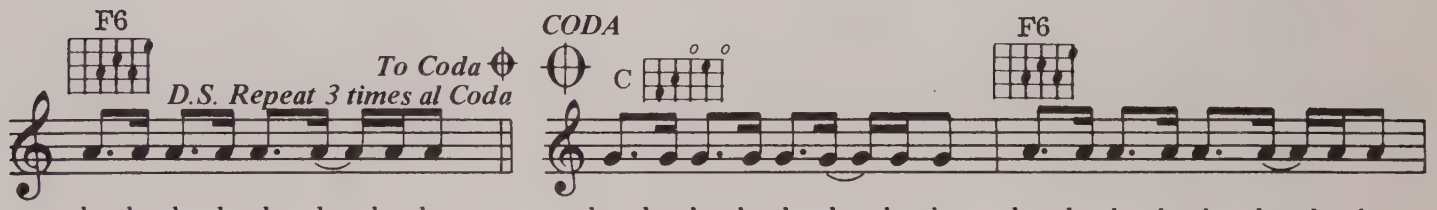
5. Hey babe, take a walk on the wild - side, Said hey hon - ey, take a walk on the wild
4. Hey ssu - gar, take a walk on the wild - side, I said hey babe take a walk on the wild

– side. – side. And the col-oured girls go, Doo doo doo doo doo doo — doo doo
– side.

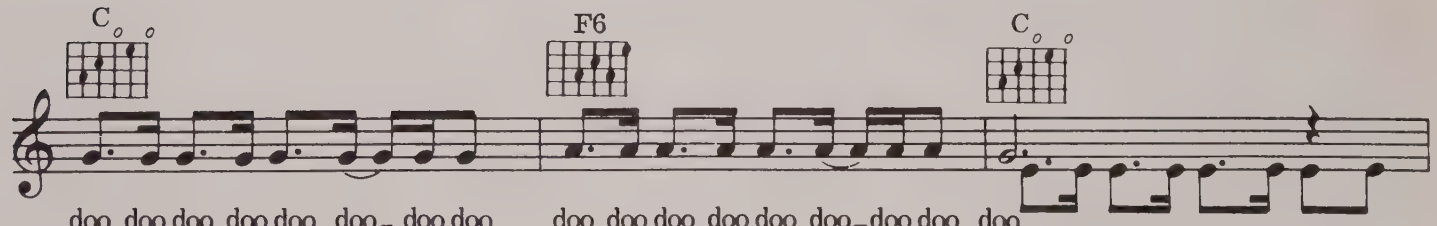
doo doo doo doo doo doo – doo doo doo doo doo doo doo doo – doo doo doo doo doo doo doo – doo doo



doo doo doo doo doo doo – doo doo doo doo doo doo doo doo – doo doo doo doo doo doo doo – doo doo

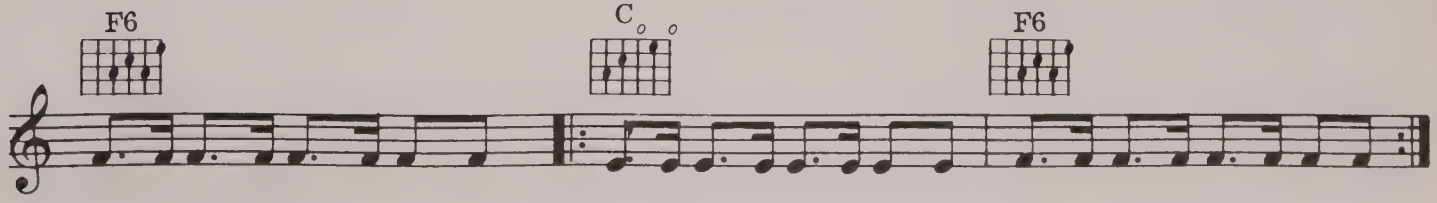


doo doo doo doo doo doo – doo doo doo doo doo doo doo doo – doo doo doo doo doo doo doo – doo doo



doo doo doo doo doo doo – doo doo doo doo doo doo doo doo – doo doo doo.

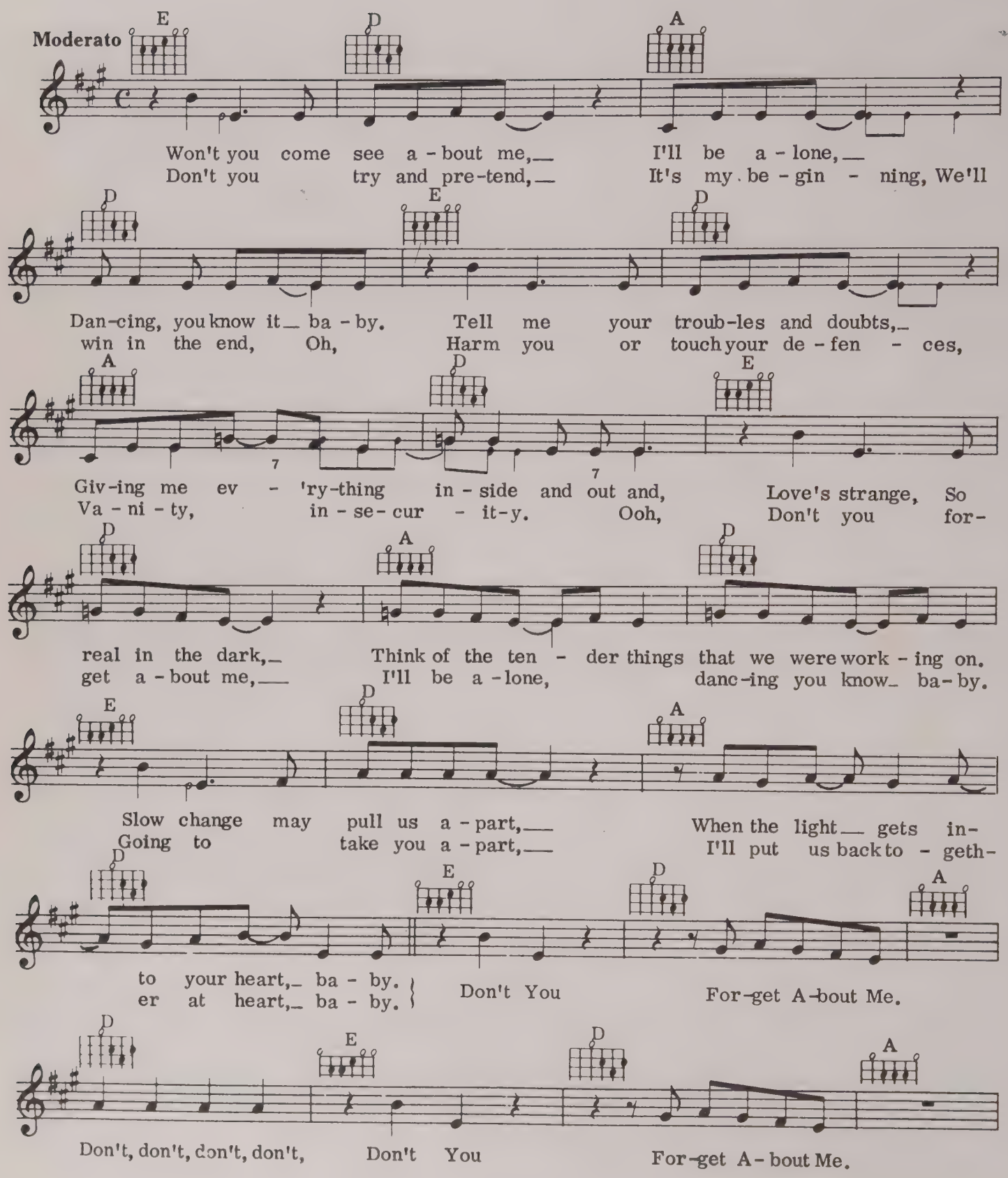
(Instrumental)

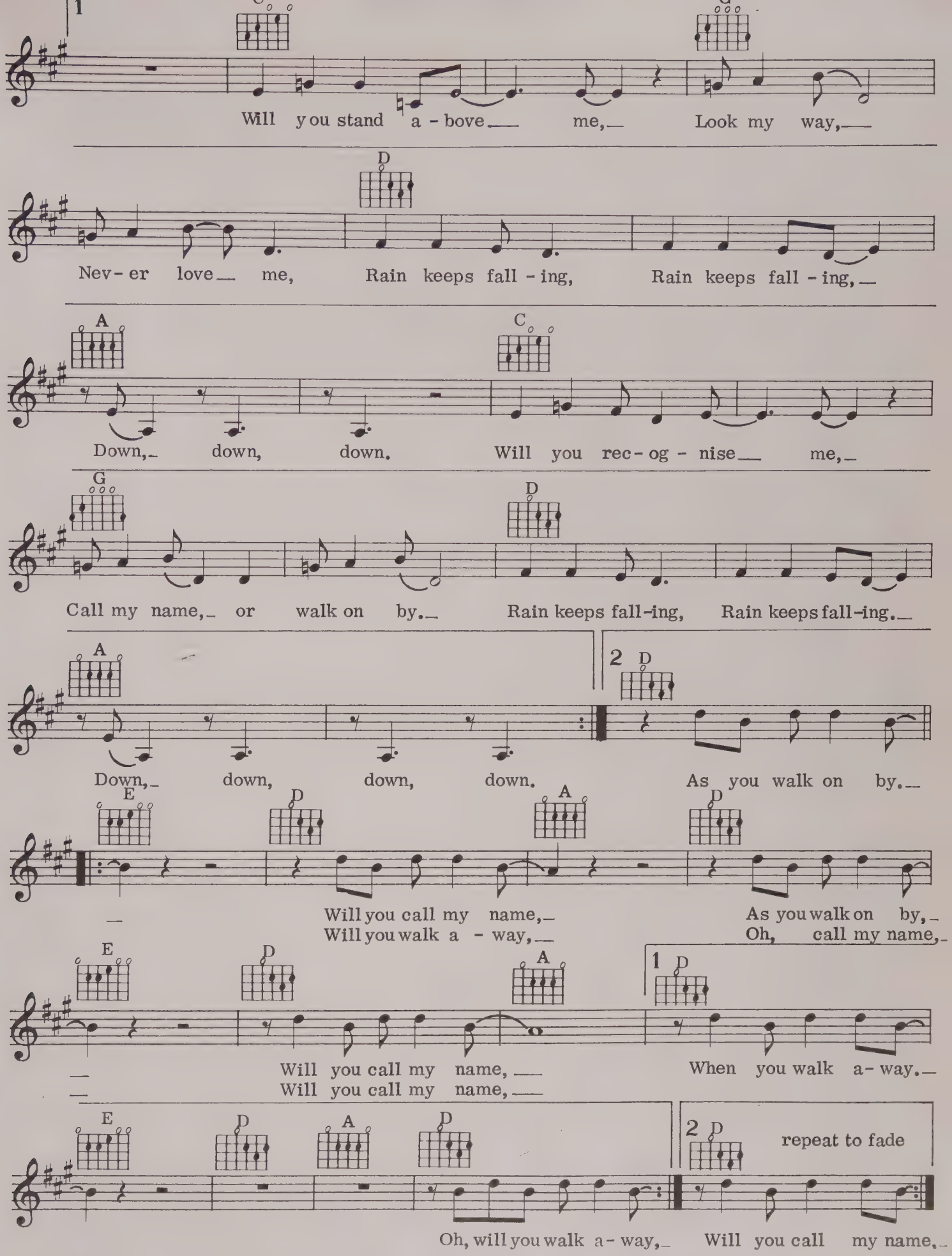


DON'T YOU (FORGET ABOUT ME)

WORDS & MUSIC BY KEITH FORSEY & STEVE SCHIFF

© COPYRIGHT 1985 MCA MUSIC (A DIVISION OF MCA INCORPORATED, USA). MCA MUSIC LIMITED, 139 PICCADILLY, LONDON W1 FOR THE WORLD (EXCLUDING NORTH, SOUTH, CENTRAL AMERICA, JAPAN, AUSTRALASIA AND THE PHILIPPINES)
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

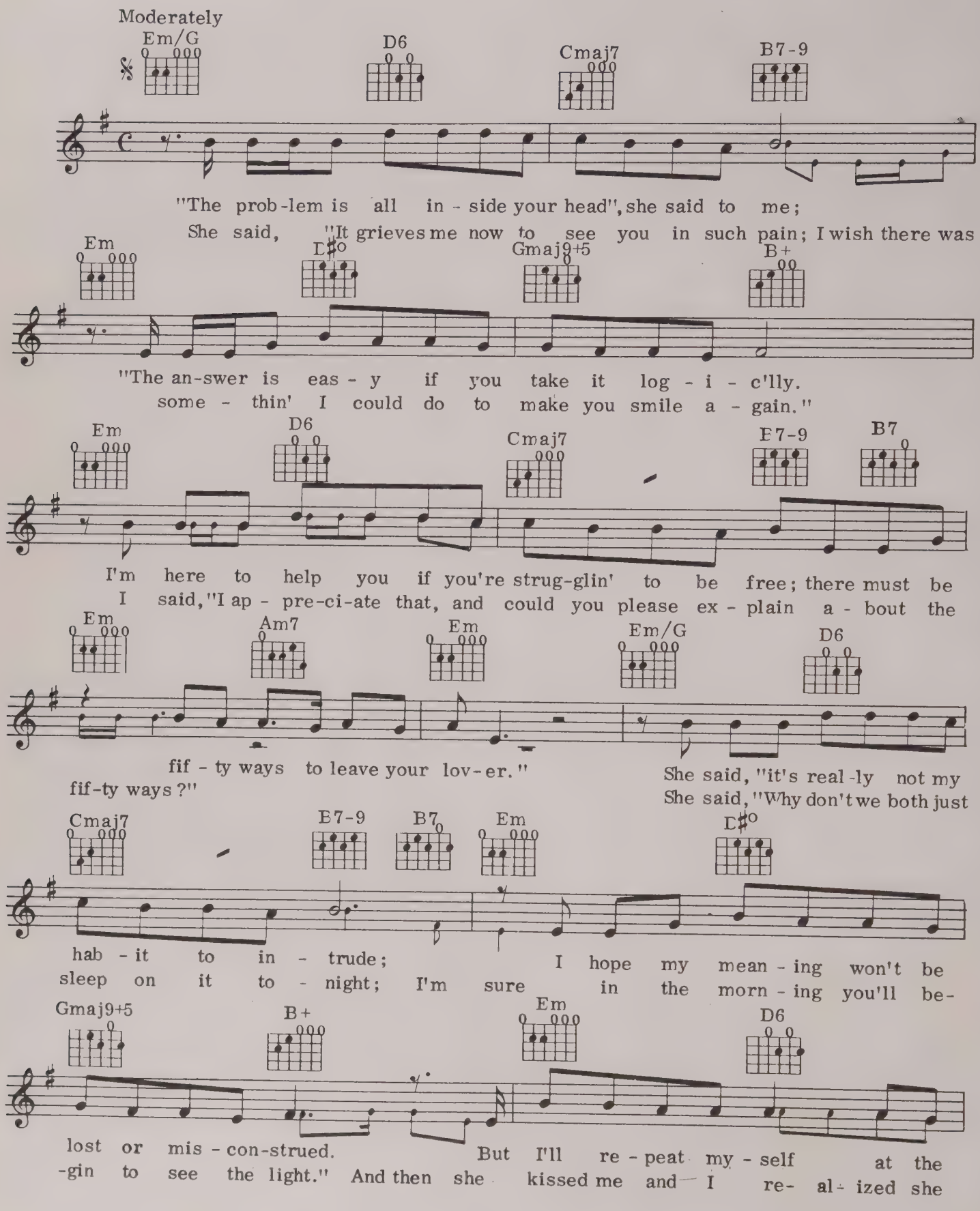


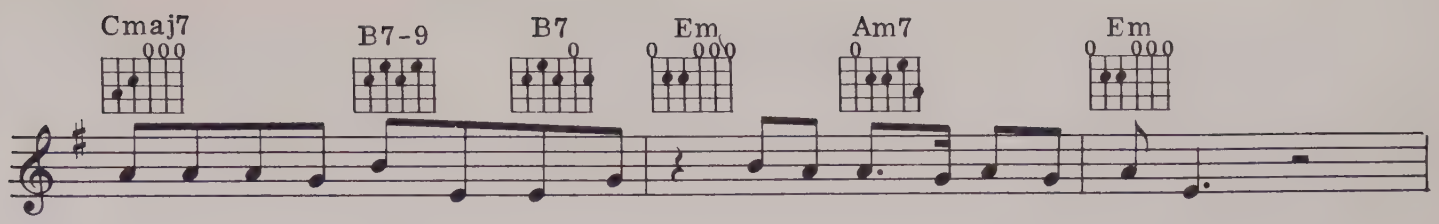

1
Will you stand a - bove me, Look my way,
D
Nev - er love me, Rain keeps fall - ing, Rain keeps fall - ing,
A
C
Down, down, down. Will you rec - og - nise me,
G
D
Call my name, or walk on by. Rain keeps fall-ing, Rain keeps fall-ing.
A
2 D
Down, down, down, down. As you walk on by.
E
D
A
D
Will you call my name, As you walk on by,
Will you walk a - way, Oh, call my name,
E
D
A
1 D
Will you call my name, When you walk a- way.
Will you call my name,
E
D
A
D
2 D
repeat to fade
Oh, will you walk a - way, Will you call my name,

YOUR LOVER

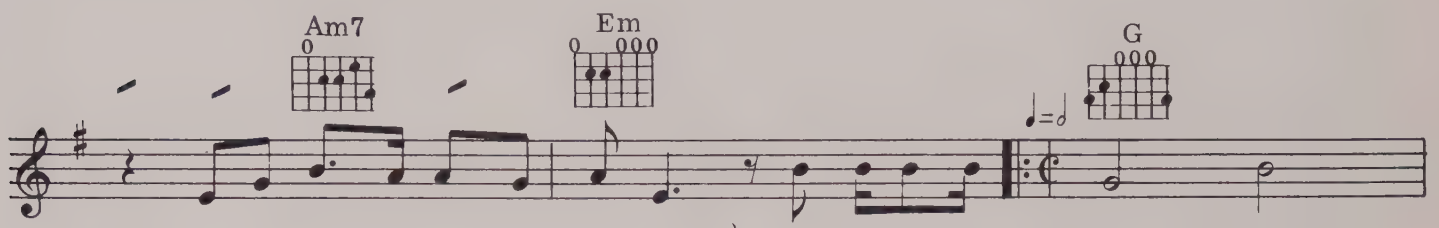
WORDS & MUSIC BY PAUL SIMON

© COPYRIGHT 1975 PAUL SIMON.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

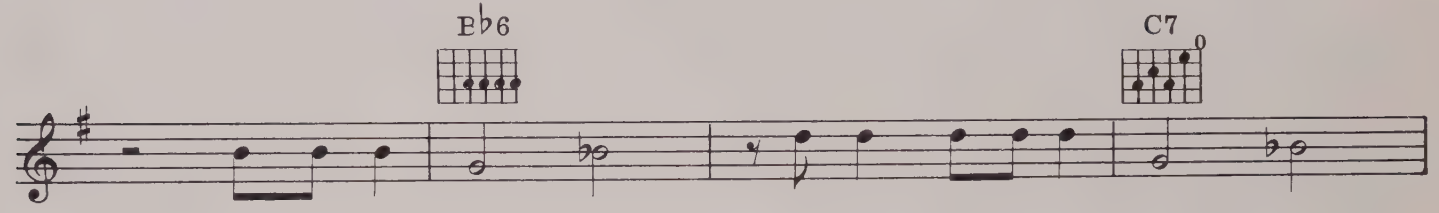




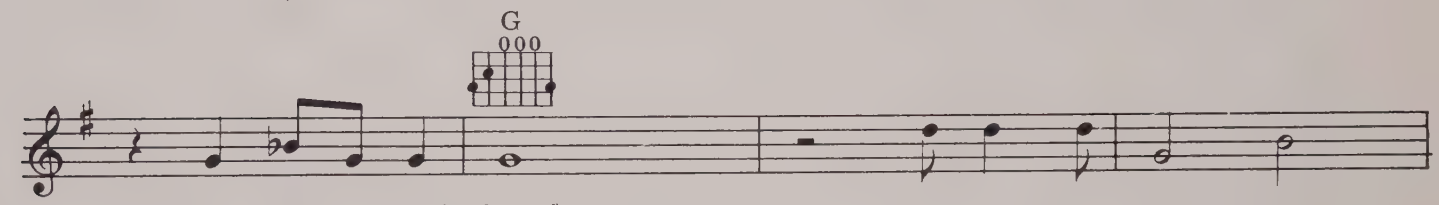
risk of be-ing crude; there must be fif - ty ways to leave your lov-er,
prob-a -bly was right; there must be fif - ty ways to leave your lov-er,



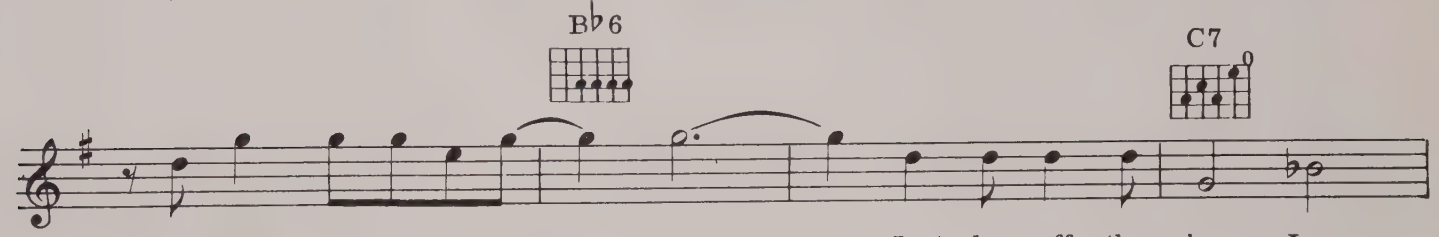
fif - ty ways to leave your lov - er."
fif - ty ways to leave your lov - er."
Just slip out the back Jack;



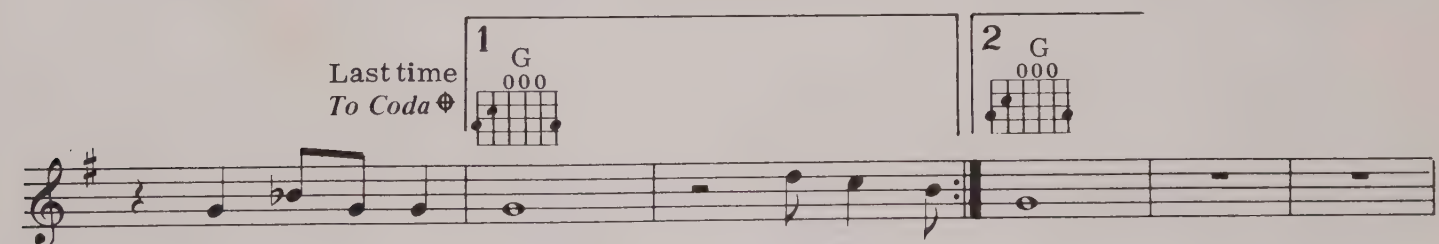
make a new plan, Stan; you don't need to be coy, Roy,



Just get your-self free.
Just lis-ten to me.
Hop on the bus, Gus;



you don't need to dis-cuss ___ much; ___ Just drop off the key, Lee,



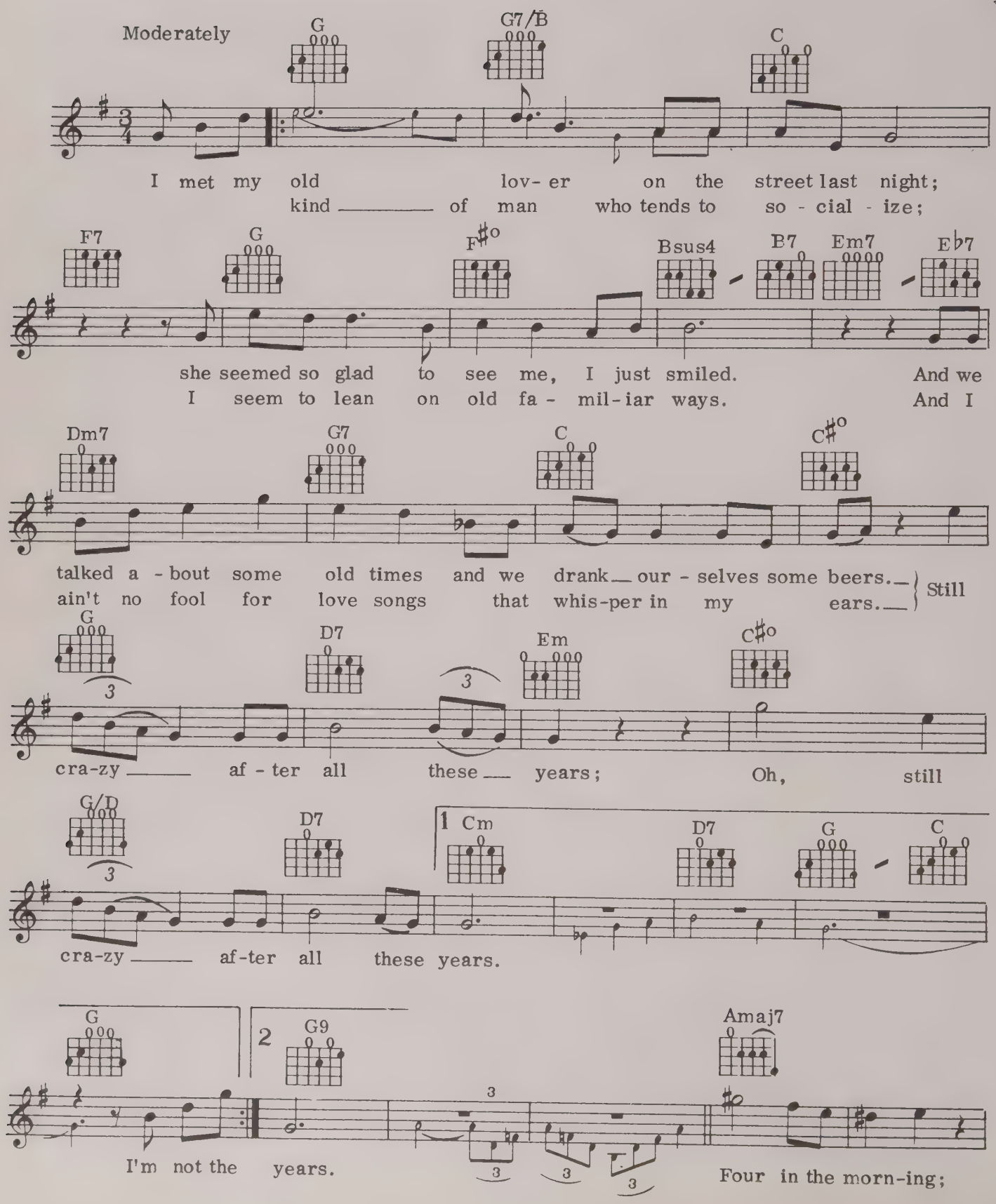
and get your-self free. Slip out the free.

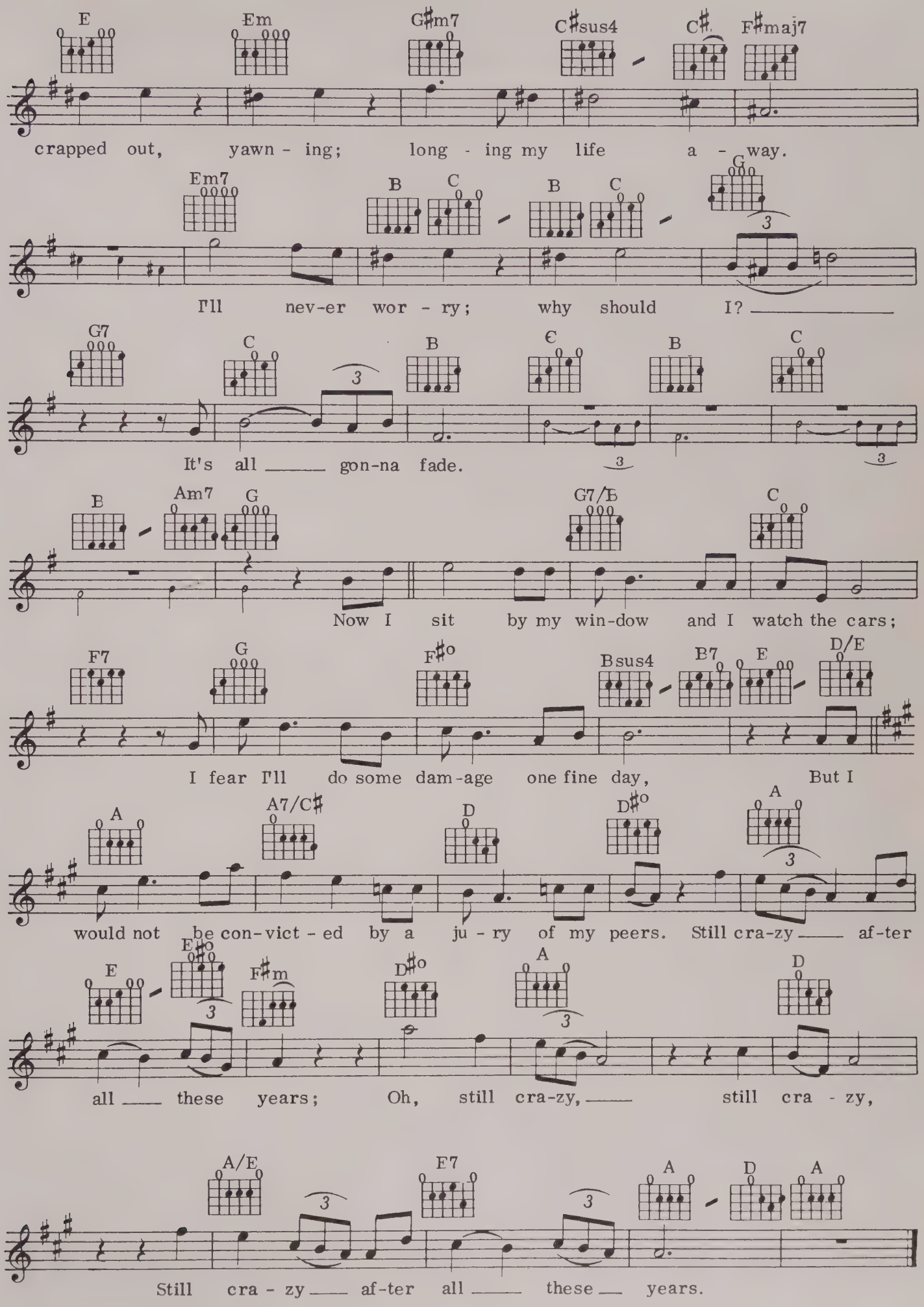
free.

STILL CRAZY AFTER ALL THESE YEARS

WORDS & MUSIC BY PAUL SIMON

© COPYRIGHT 1974 PAUL SIMON.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

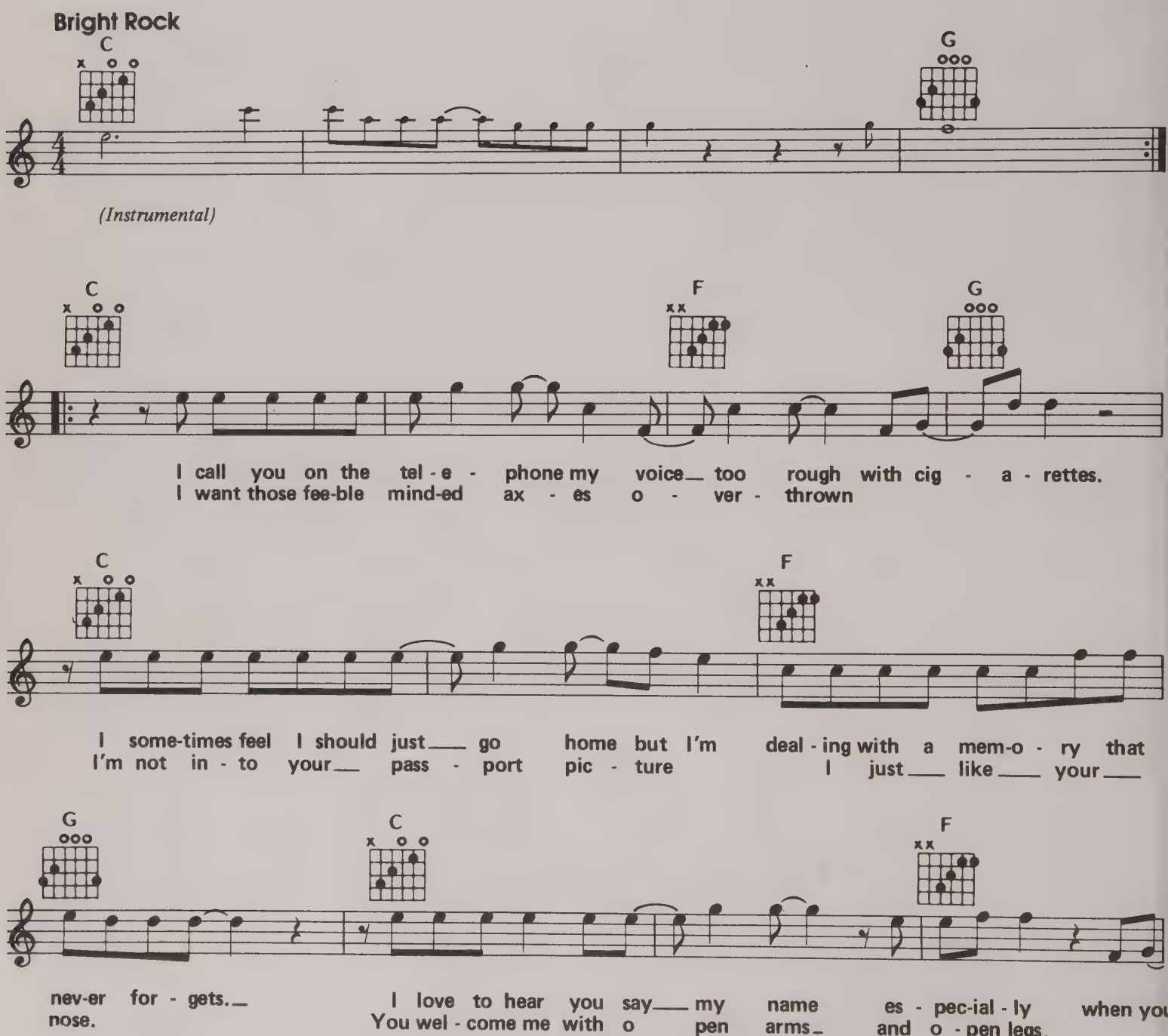


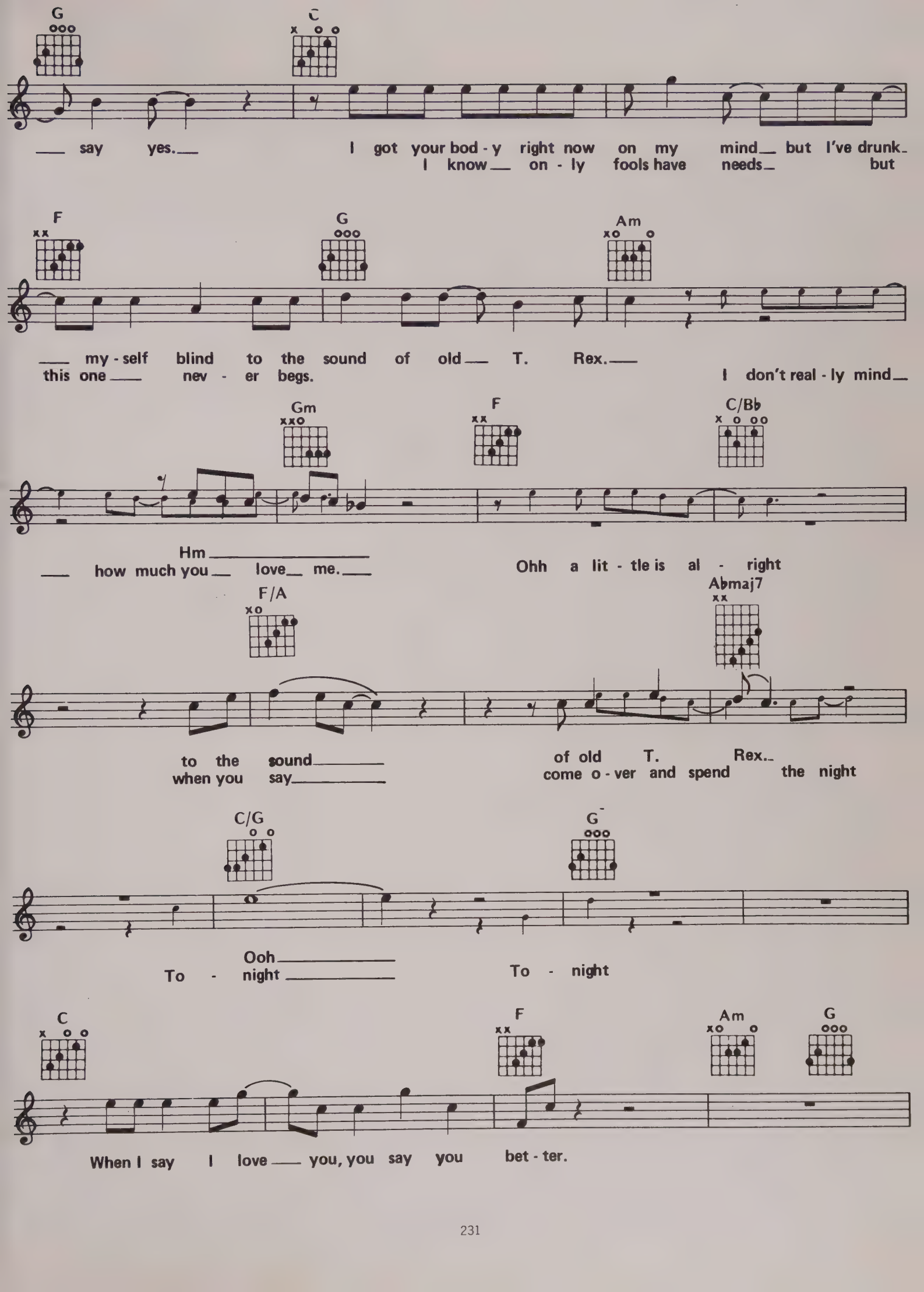

E Em G♯m7 C♯sus4 C♯ F♯maj7
crapped out, yawn - ing; long - ing my life a - way.
Em7 B C B C G
I'll nev-er wor - ry; why should I?
G7 C B C B C
It's all gon-na fade.
B Am7 G G7/B C
Now I sit by my win-dow and I watch the cars;
F7 G F♯o Bsus4 B7 E D/E
I fear I'll do some dam-age one fine day, But I
A A7/C♯ D D♯o A
would not be con-vict - ed by a ju - ry of my peers. Still cra-zy af-ter
E E♯o F♯m D♯o A D
all these years; Oh, still cra-zy, still cra - zy,
A/E F7 A D A
Still cra - zy af-ter all these years.

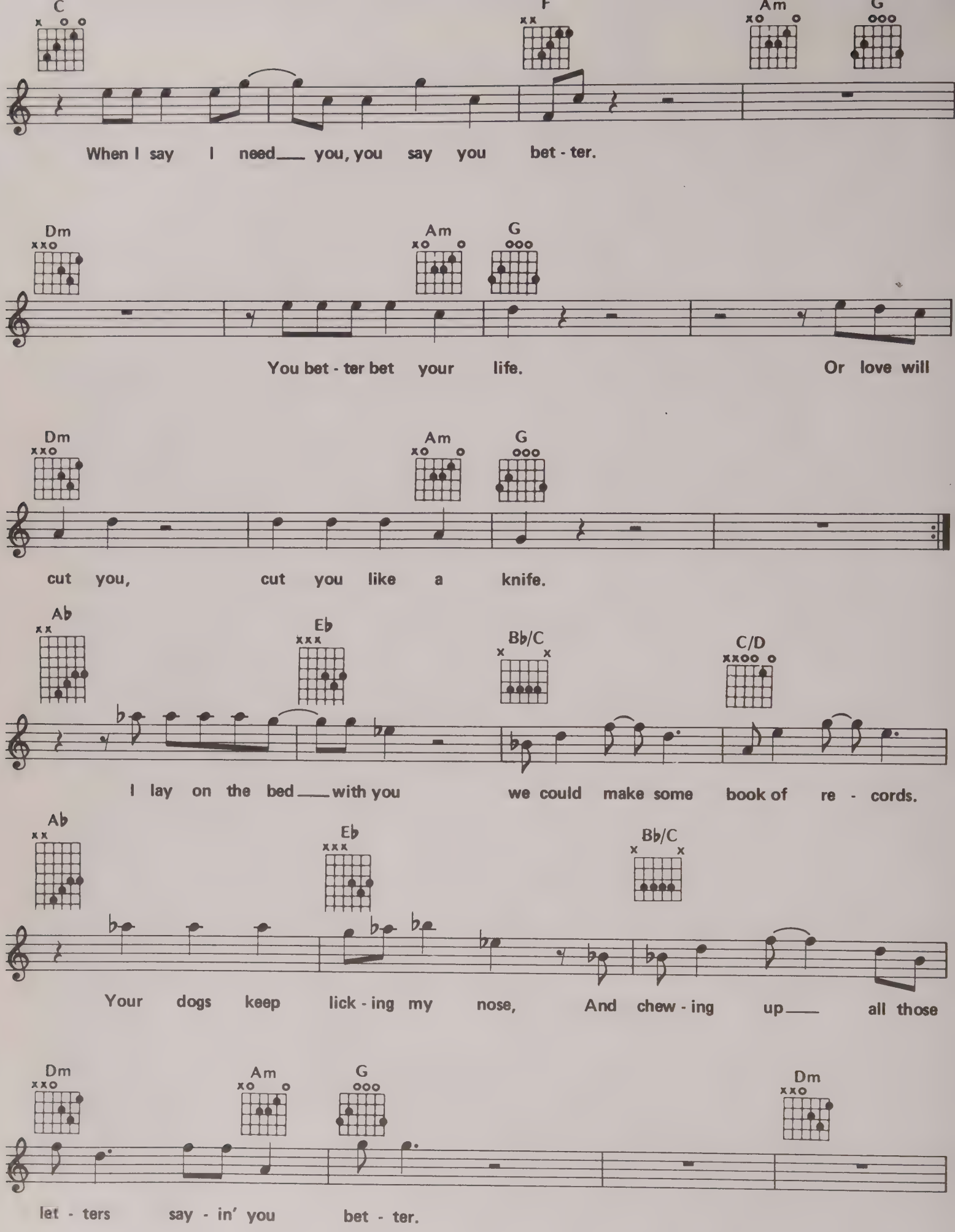
YOU BETTER YOU BET

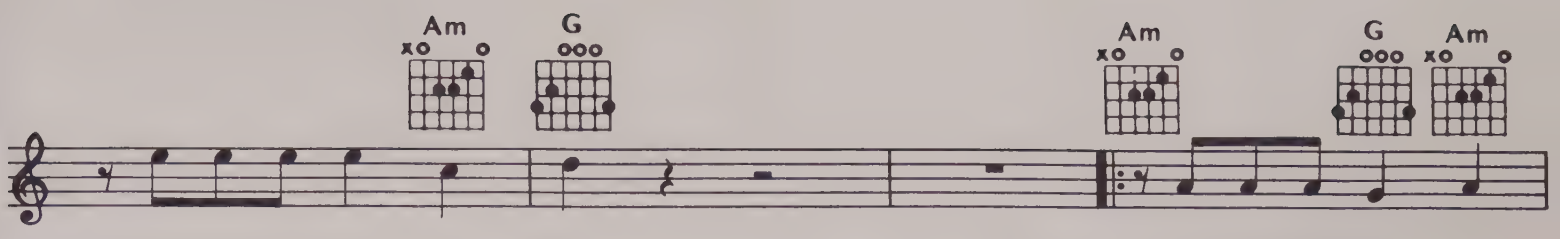
WORDS & MUSIC BY PETE TOWNSHEND.

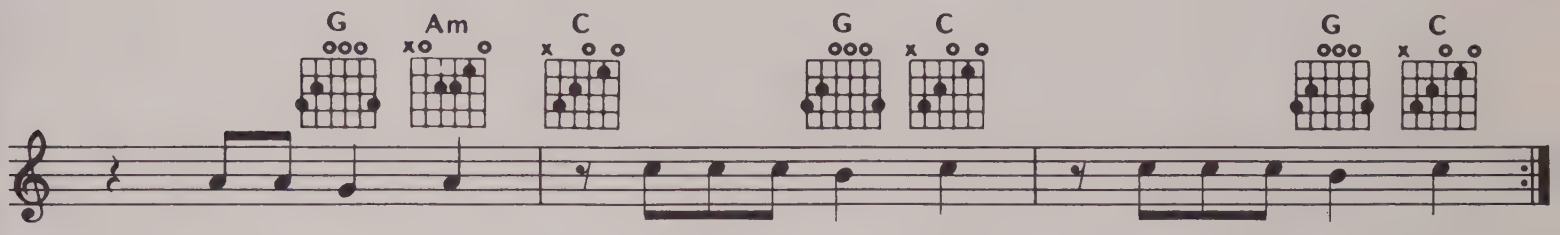
© COPYRIGHT 1981 EEL PIE PUBLISHING LIMITED, LONDON.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

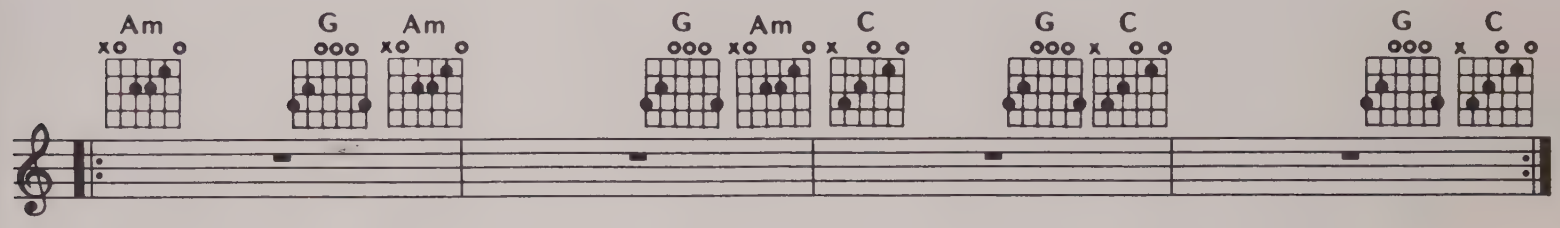


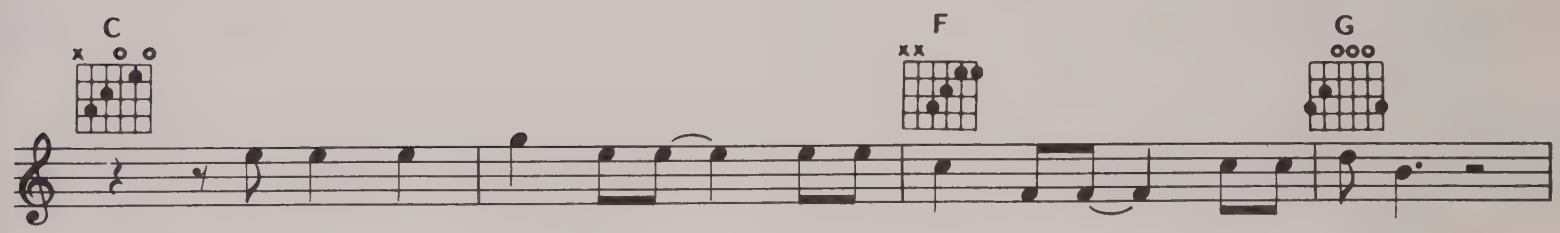

G
C
say yes.
I got your bod - y right now on my mind but I've drunk
I know on - ly fools have needs but
F
G
Am
my - self blind to the sound of old T. Rex.
this one nev - er begs.
I don't real - ly mind
Gm
F
C/Bb
Hm
how much you love me.
Ohh a lit - tle is al - right
F/A
Abmaj7
to the sound
when you say
of old T. Rex.
come o - ver and spend the night
C/G
G
Ooh
To - night
To - night
C
F
Am
G
When I say I love you, you say you bet - ter.

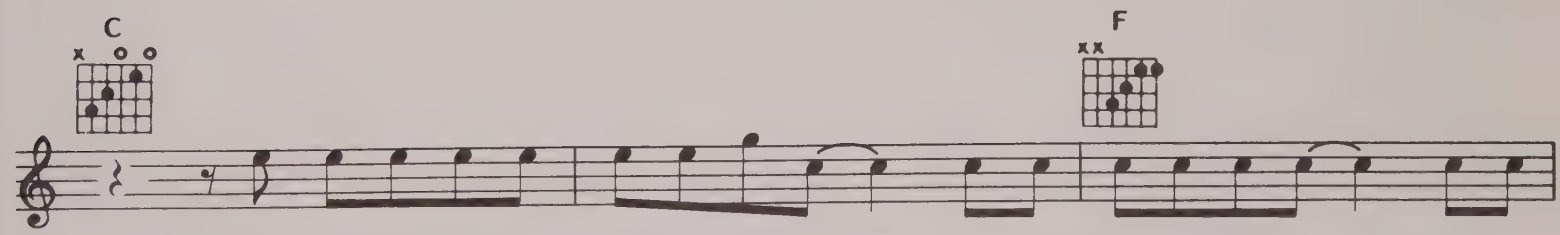

C
F
Am
G
When I say I need___ you, you say you bet - ter.
Dm
Am
G
You bet - ter bet your life. Or love will
Dm
Am
G
cut you, cut you like a knife.
Ab
Eb
Bb/C
C/D
I lay on the bed___with you we could make some book of re - cords.
Ab
Eb
Bb/C
Your dogs keep lick - ing my nose, And chew - ing up___ all those
Dm
Am
G
Dm
let - ters say - in' you bet - ter.

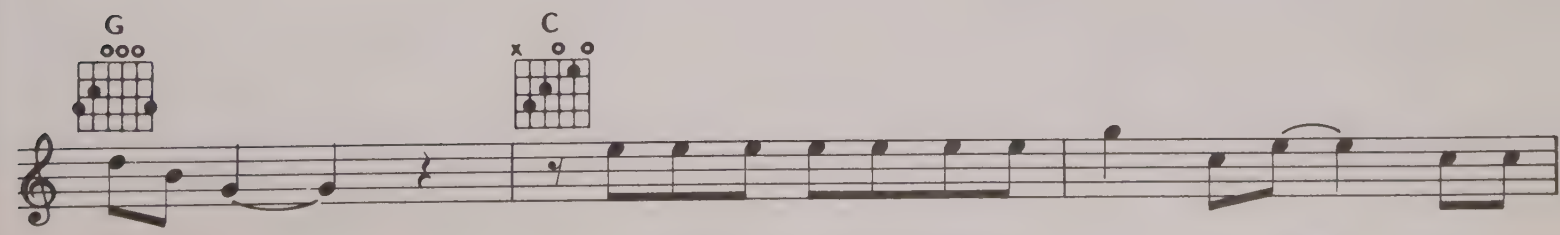

Am
G
Am
G
Am
You bet - ter bet your life.
You bet - ter love me

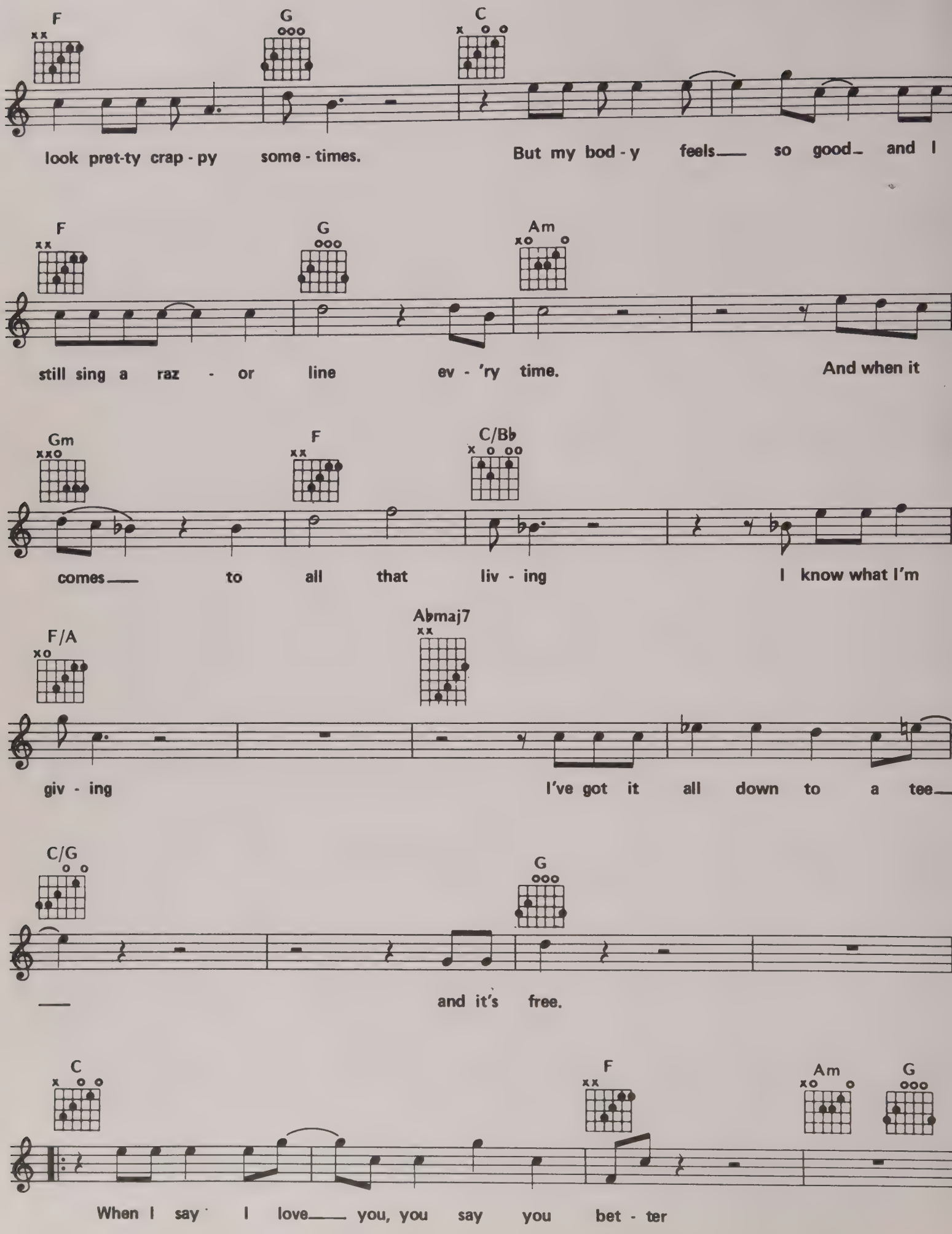

G
Am
C
G
C
G
C
all the time now.
You bet - ter shove me
back in - to line now.

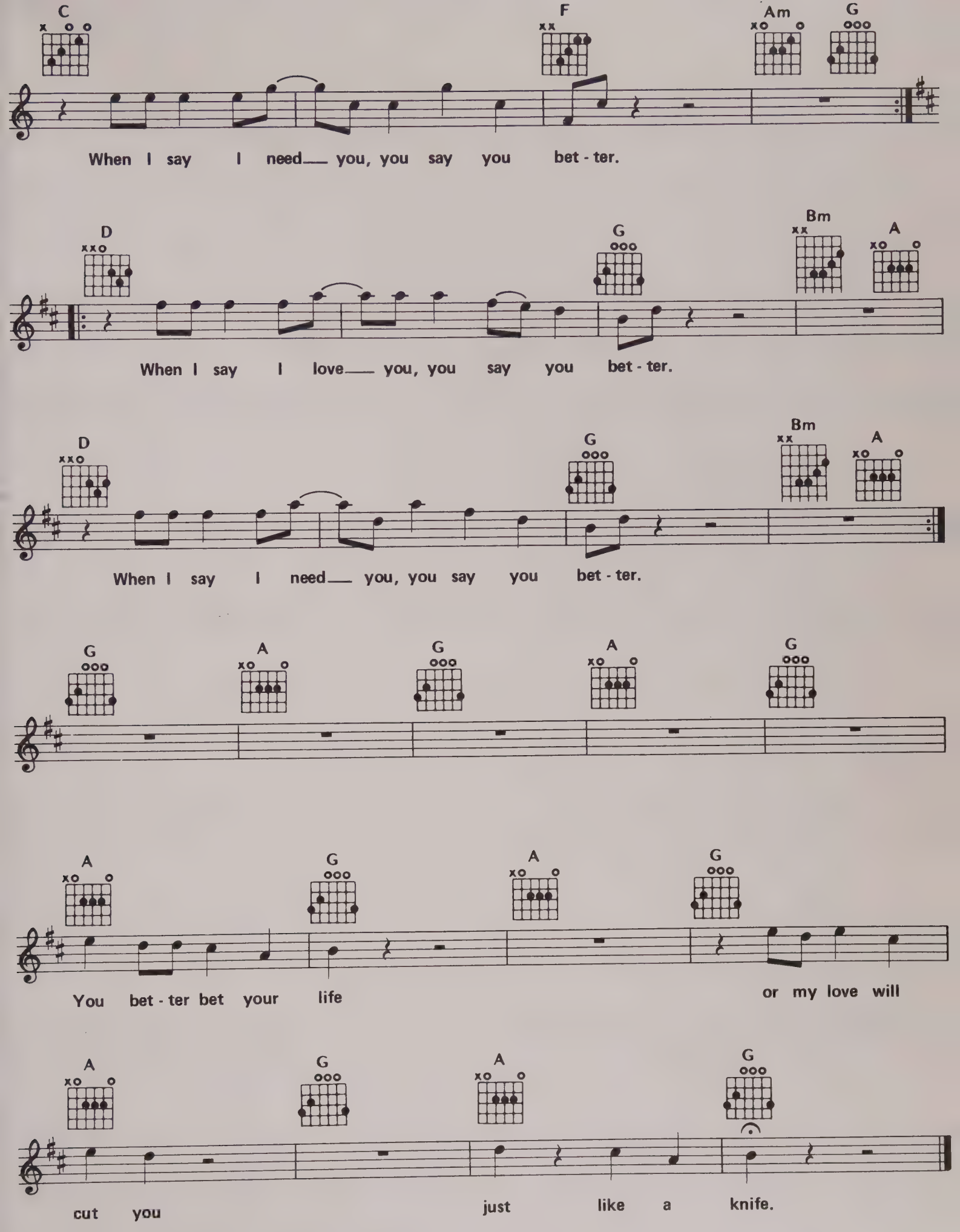

Am
G
Am
G
Am
C
G
C
G
C


C
F
G
I showed up late one night with a ne - on light for a vi - sa.


C
F
But know - ing I'm so ea - ger to fight can't make let - ting me in an - y

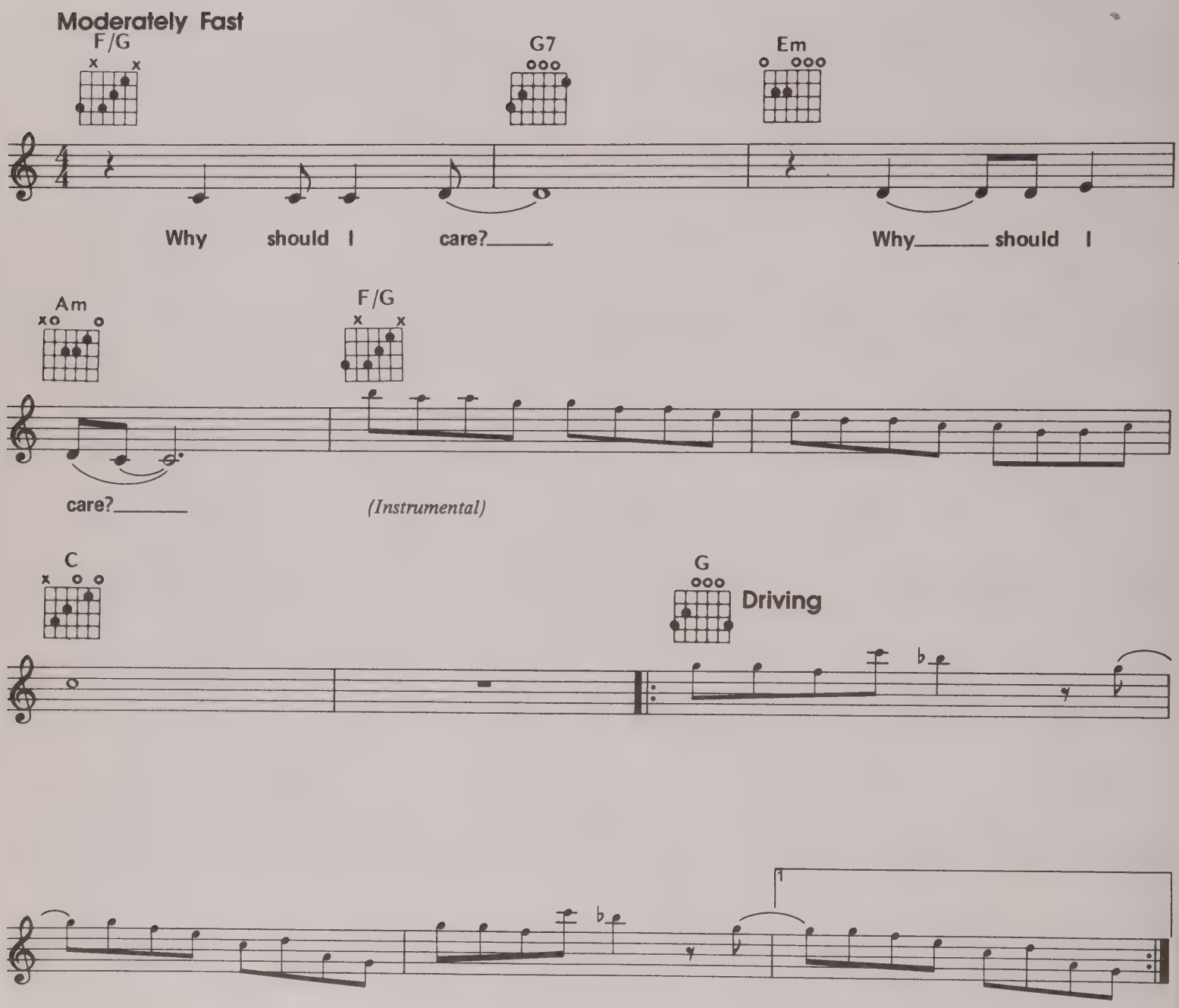

G
C
ea - si - er.
I know that I been wear-in' cra - zy clothes and I

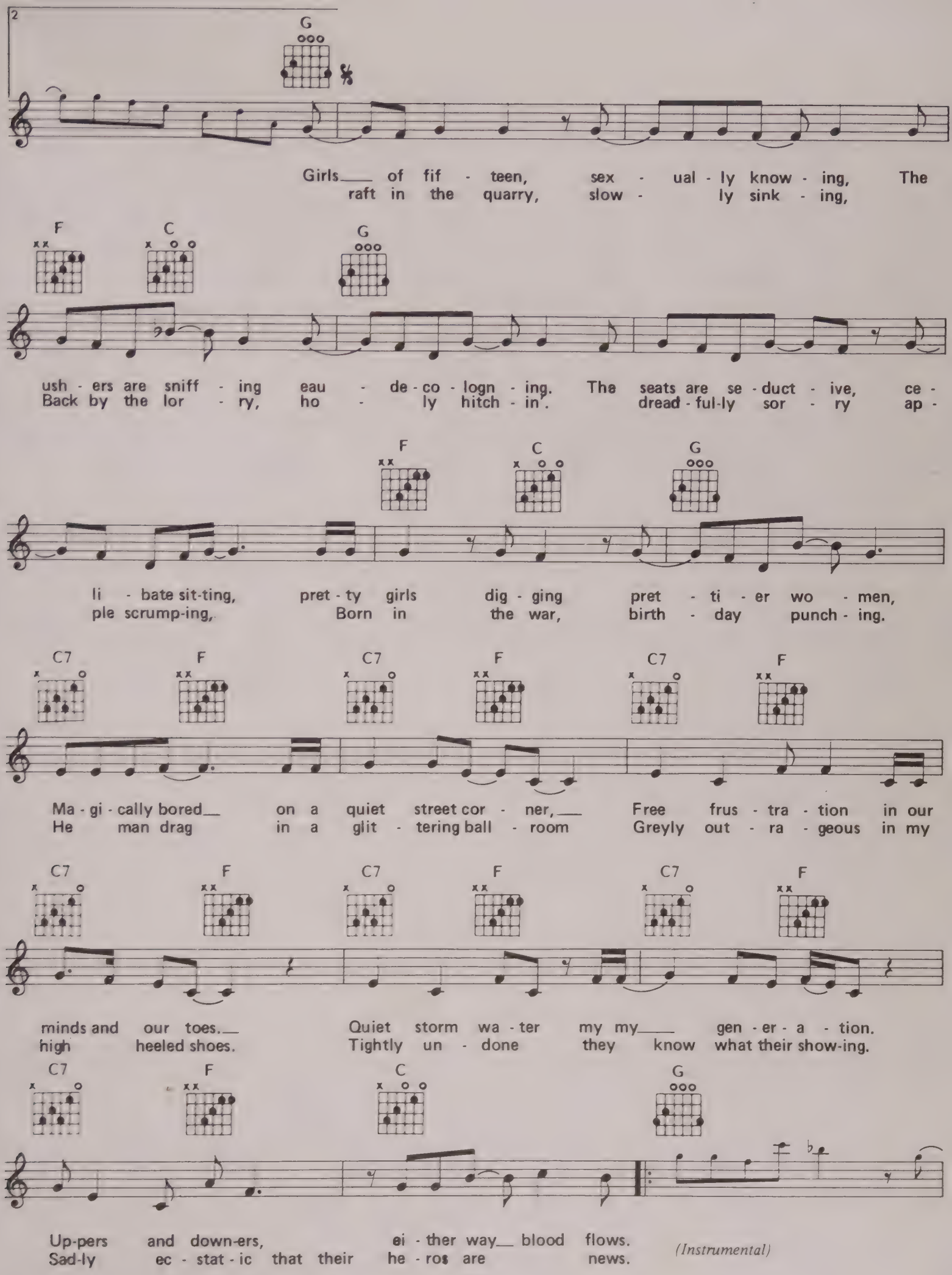

F
G
C
look pret-ty crap - py some - times. But my bod - y feels so good and I
F
G
Am
still sing a raz - or line ev - 'ry time. And when it
Gm
F
C/B♭
comes to all that liv - ing I know what I'm
F/A
A♭maj7
giv - ing I've got it all down to a tee
C/G
G
and it's free.
C
F
Am
G
When I say I love you, you say you bet - ter

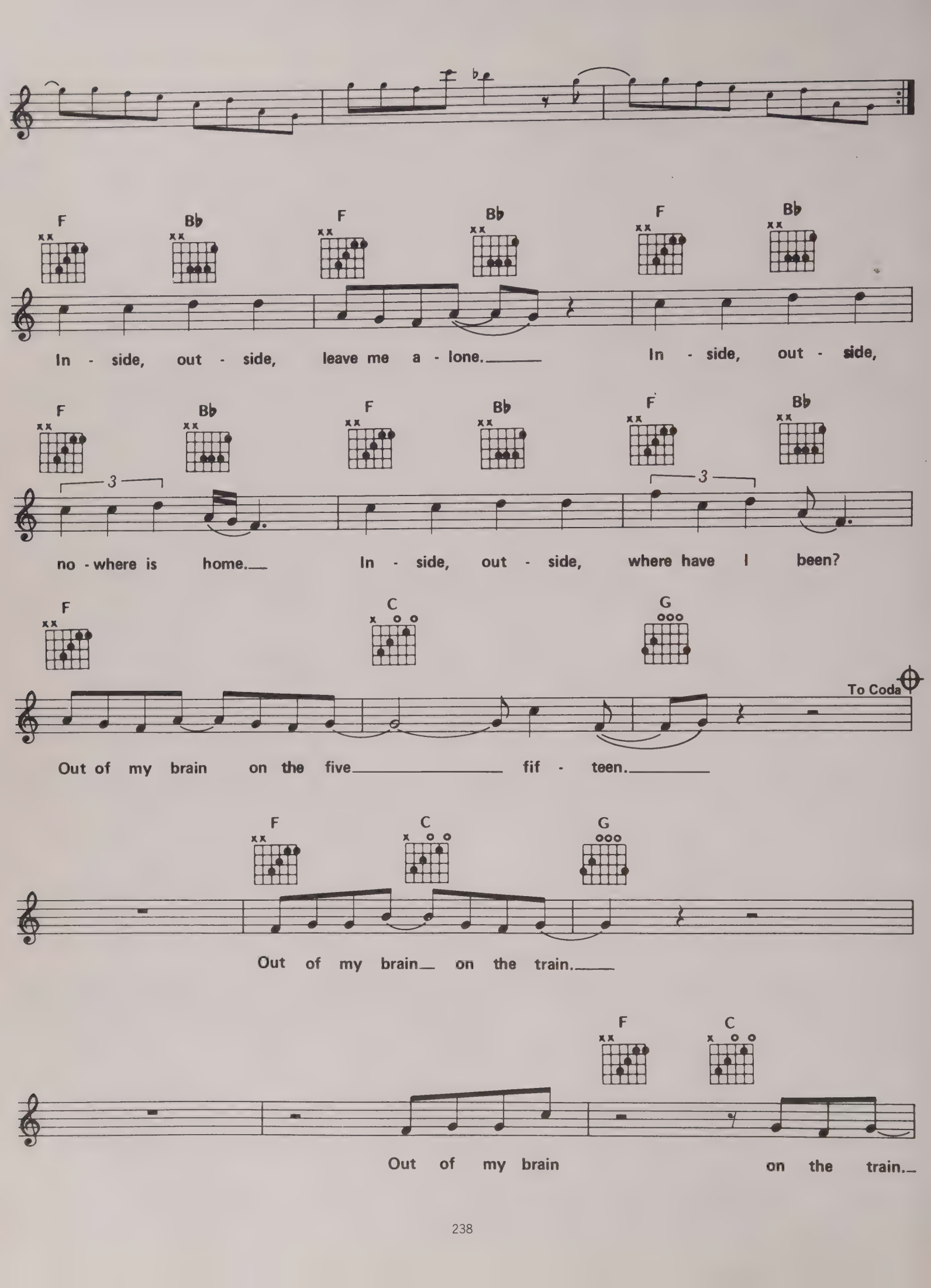

C F Am G
When I say I need you, you say you bet - ter.
D G Bm A
When I say I love you, you say you bet - ter.
D G Bm A
When I say I need you, you say you bet - ter.
G A G A G
A G A G
You bet - ter bet your life or my love will
A G A G
cut you just like a knife.

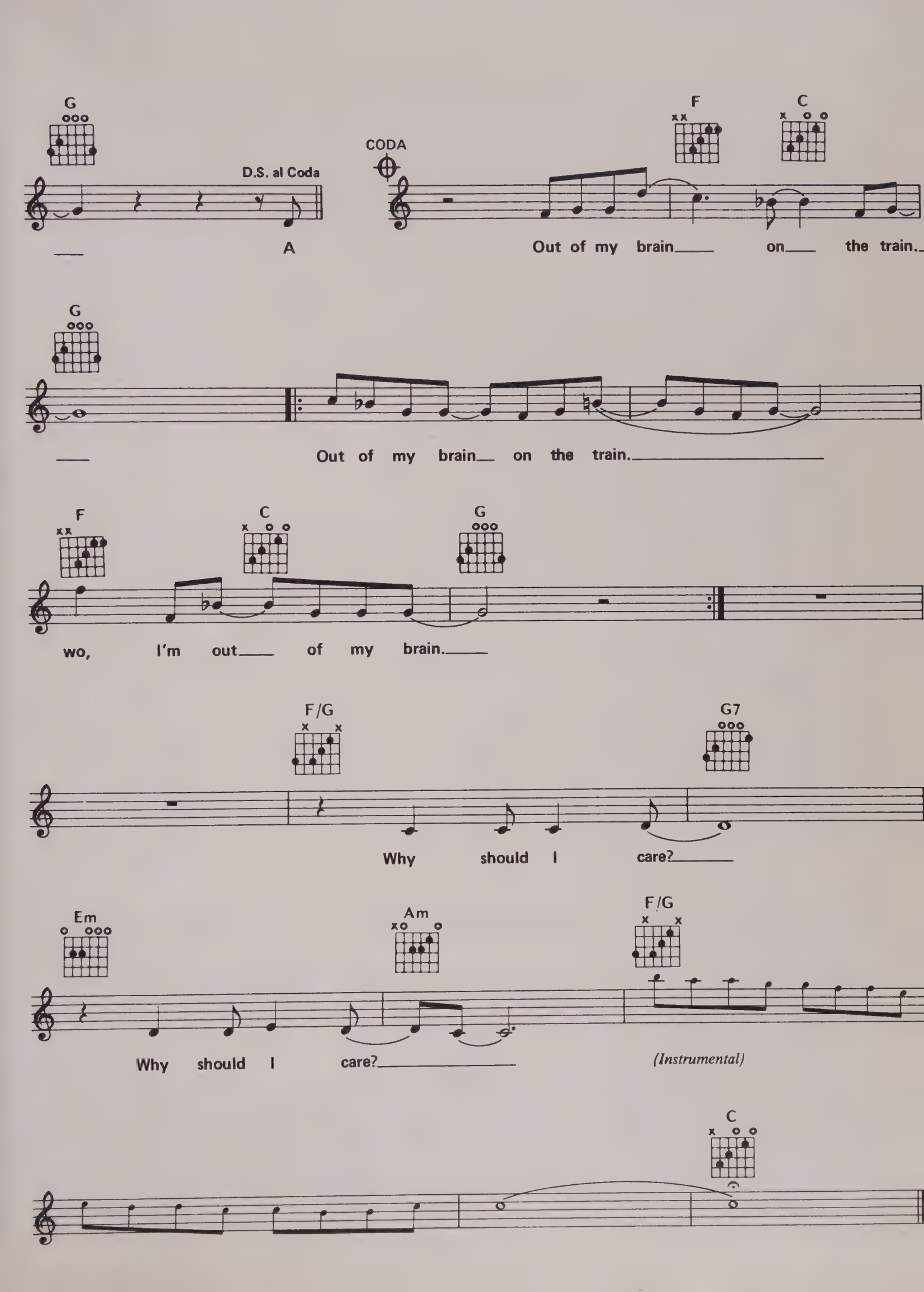
WORDS & MUSIC BY PETER TOWNSHEND.

© COPYRIGHT 1973 FABULOUS MUSIC LIMITED,
SUITE 2.07, PLAZA 535 KINGS ROAD, LONDON SW10.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




2
G
Girls of fif - teen, sex - ual - ly know - ing, The
raft in the quarry, slow - ly sink - ing,
F C G
ush - ers are sniff - ing eau - de - co - logn - ing. The seats are se - duct - ive, ce -
Back by the lor - ry, ho - ly hitch - in'. dread - ful-ly sor - ry ap -
F C G
li - bate sit-ting, pret - ty girls dig - ging pret - ti - er wo - men,
ple scrump-ing, Born in the war, birth - day punch - ing.
C7 F C7 F C7 F
Ma - gi - cally bored on a quiet street cor - ner, Free frus - tra - tion in our
He man drag in a glit - tering ball - room Greyly out - ra - geous in my
C7 F C7 F C7 F
minds and our toes. Quiet storm wa - ter my my gen - er - a - tion.
high heeled shoes. Tightly un - done they know what their show-ing.
C7 F C G
Up-pers and down-ers, ei - ther way blood flows.
Sad-ly ec - stat - ic that their he - ros are news.
(Instrumental)


F
B♭
F
B♭
F
B♭
In - side, out - side, leave me a - lone. In - side, out - side,
F
B♭
F
B♭
F
B♭
3
3
no - where is home. In - side, out - side, where have I been?
F
C
G
To Coda
Out of my brain on the five fif - teen.
F
C
G
Out of my brain on the train.
F
C
Out of my brain on the train.

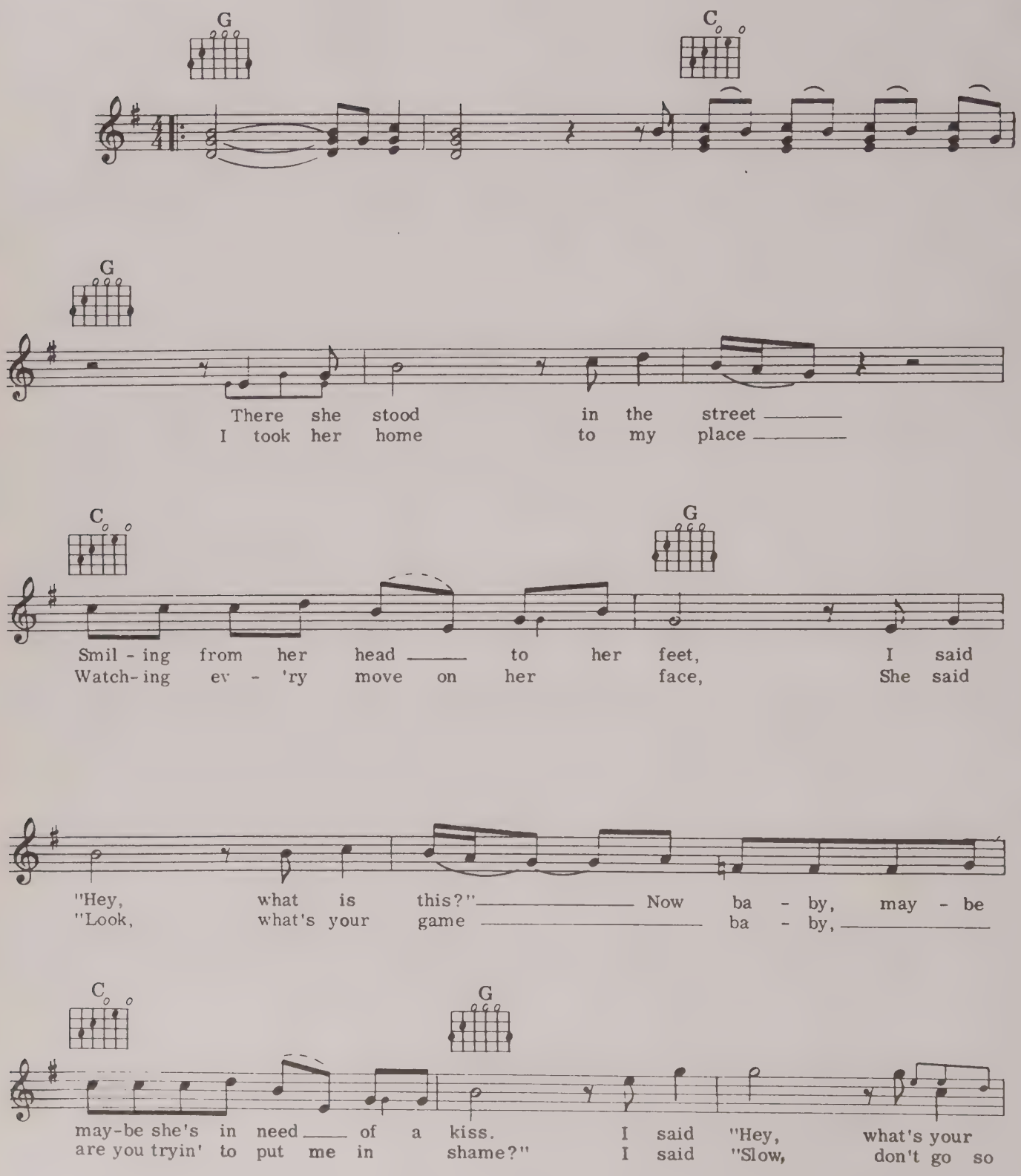

G
D.S. al Coda
A
CODA
F
C
Out of my brain on the train.
G
Out of my brain on the train.
F
C
G
wo, I'm out of my brain.
F/G
G7
Why should I care?
Em
Am
F/G
Why should I care?
(Instrumental)
C

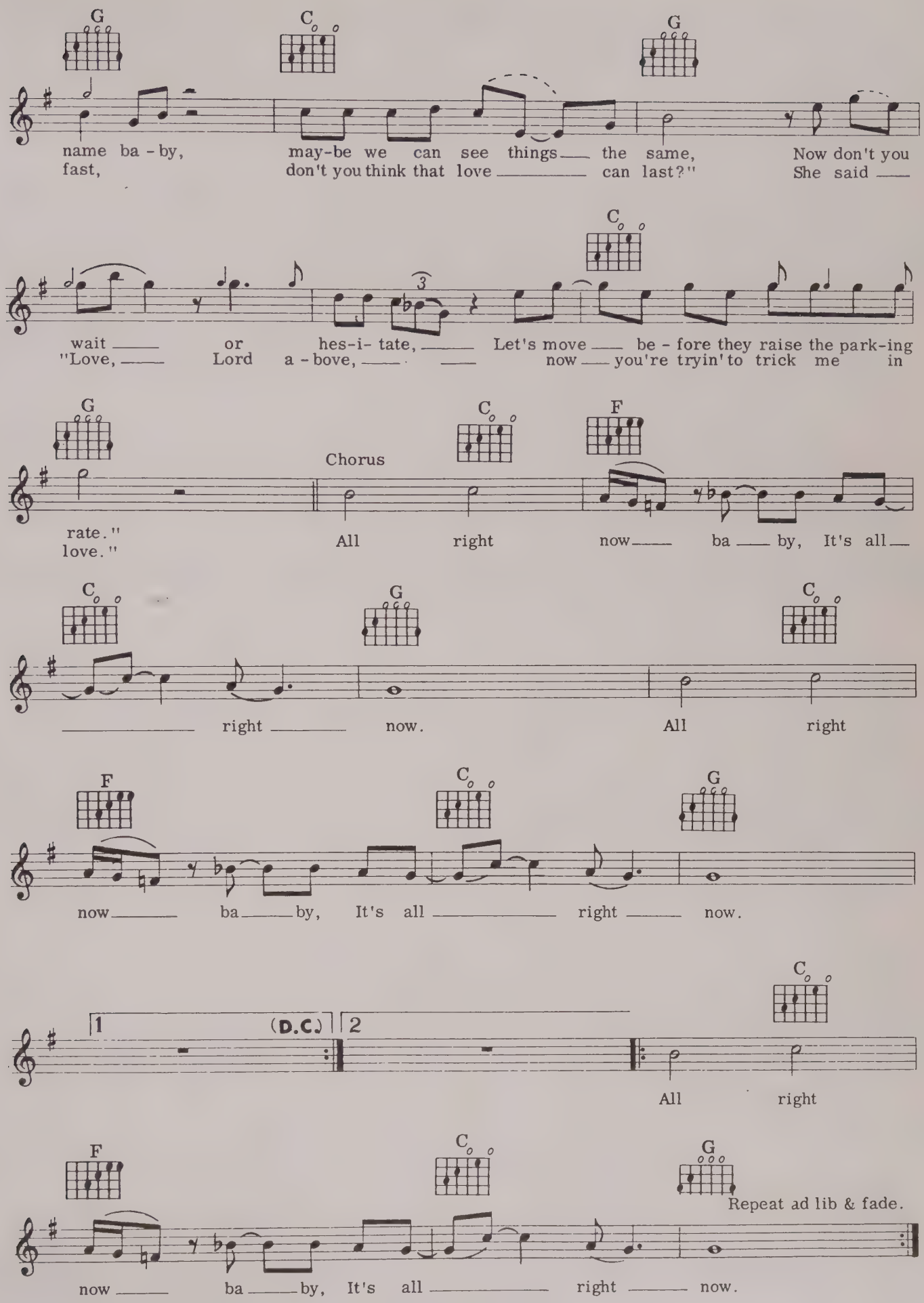
ALL RIGHT NOW

WORDS & MUSIC BY PAUL RODGERS & ANDY FRASER.

© COPYRIGHT 1970 BLUE MOUNTAIN MUSIC LIMITED, LONDON W6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Moderato

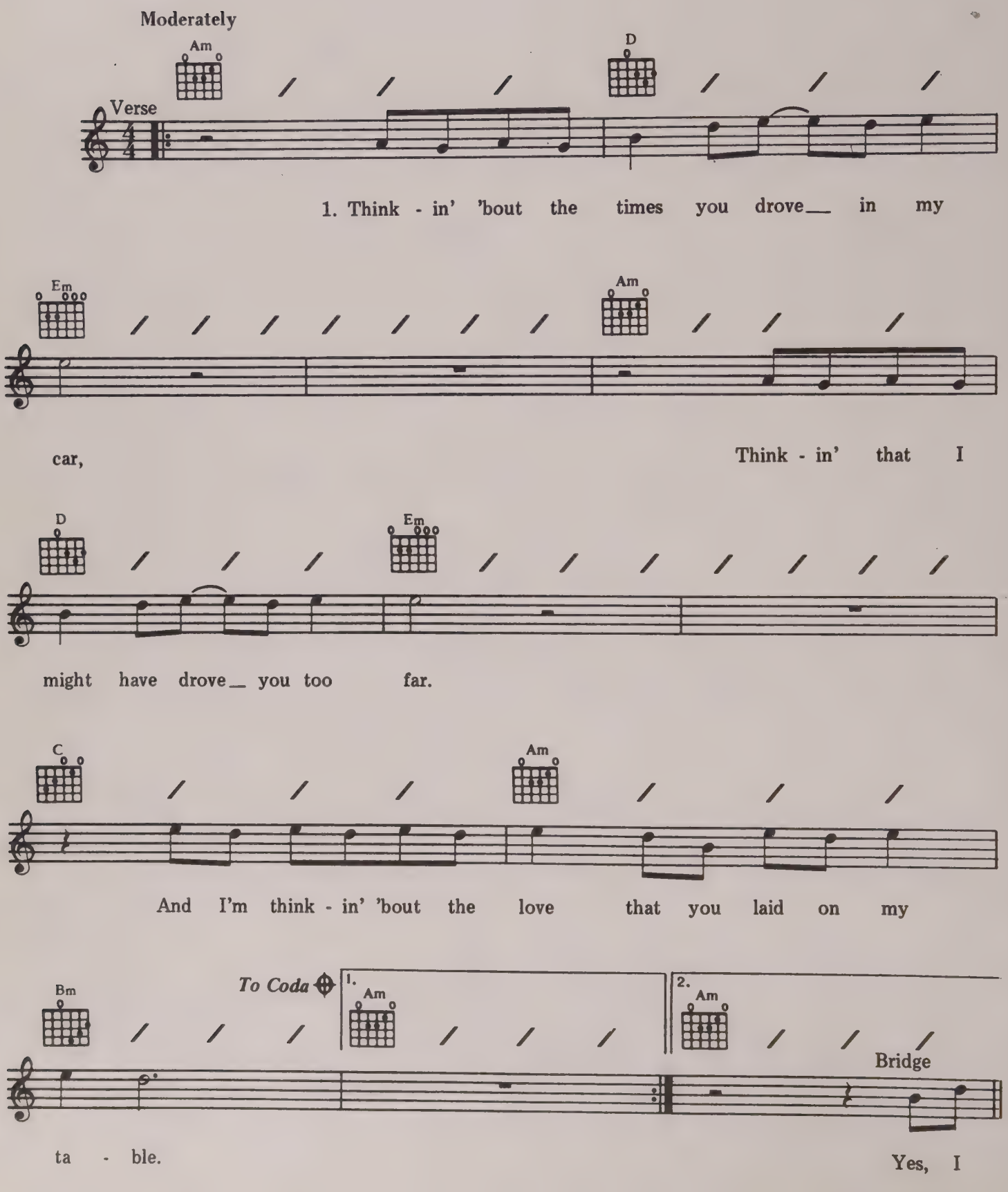


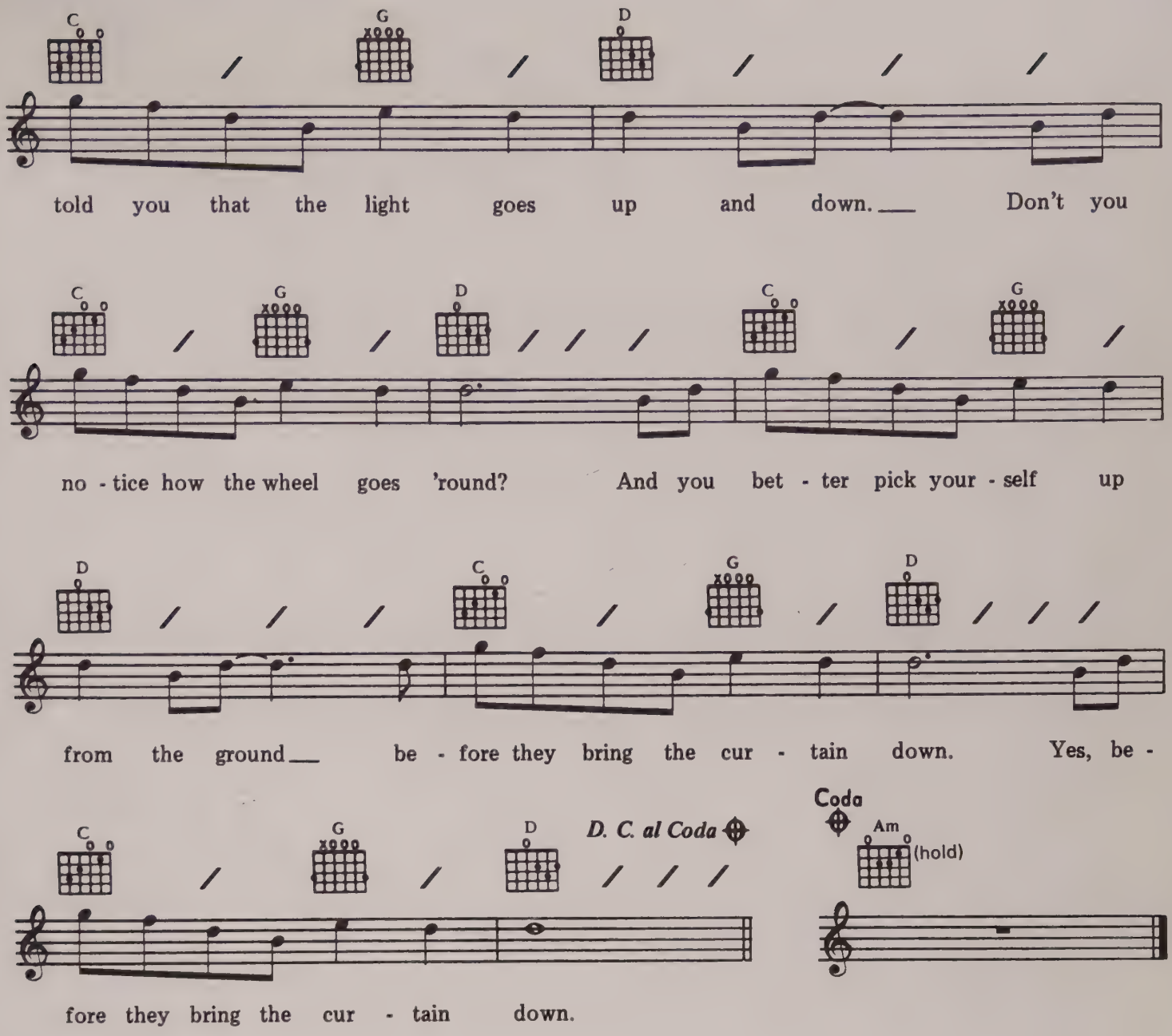

G
C
G
name ba - by, may-be we can see things the same, Now don't you
fast, don't you think that love can last?" She said
C
wait or hes-i- tate, Let's move be - fore they raise the park-ing
"Love, Lord a - bove, now you're tryin' to trick me in
G
C
F
Chorus
rate."
love."
All right now ba by, It's all
C
G
C
right now. All right
F
C
G
now ba by, It's all right now.
1
(D.C.)
2
C
All right
F
C
G
Repeat ad lib & fade.
now ba by, It's all right now.

BADGE

WORDS & MUSIC BY ERIC CLAPTON & GEORGE HARRISON.

© COPYRIGHT 1969, 1978 & 1991 ERIC CLAPTON. © COPYRIGHT 1969, 1978 & 1991 APPLE PUBLISHING LIMITED/HARRISONGS LIMITED. ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.





2. I told you not to wander 'round in the dark.
   I told you 'bout the swans that live in the park.
   Then I told you 'bout our kid. Now he's married to Mabel.

Bridge

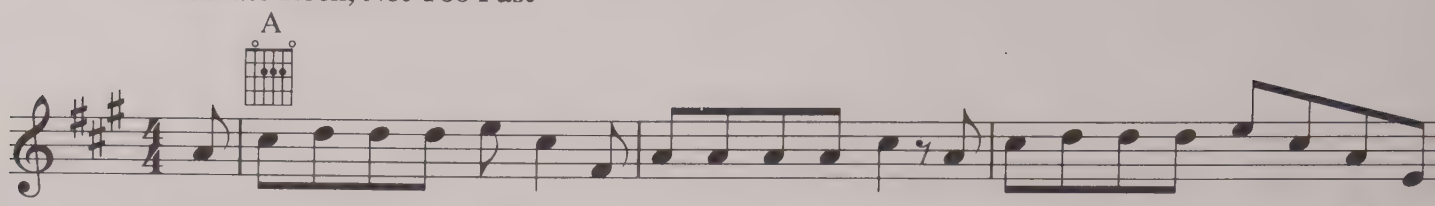
3. Talkin' 'bout a girl that looks quite like you.
   She didn't have the time to wait in the queue.
   She cried away her life since she fell off the cradle.

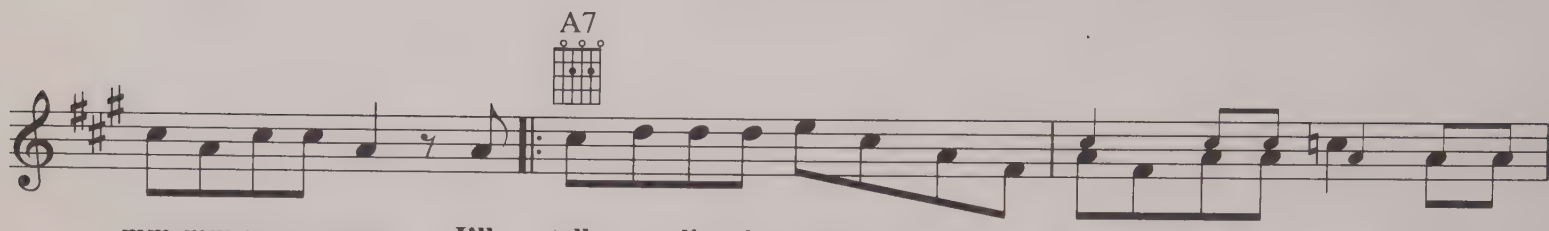
DON'T GET MAD, GET EVEN

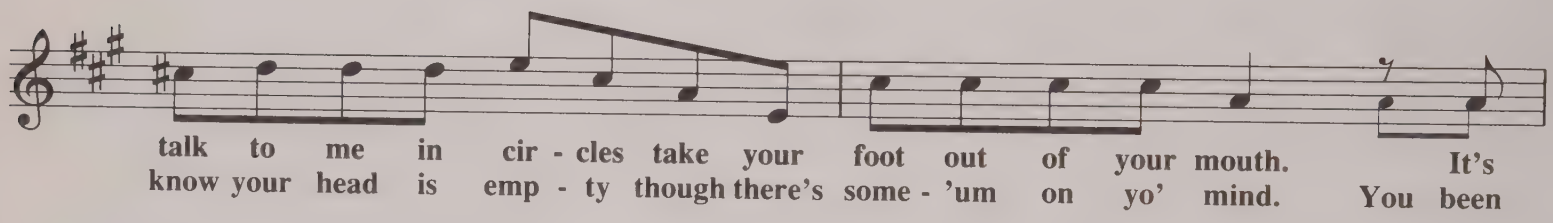
WORDS & MUSIC BY STEVEN TYLER & JOE PERRY.

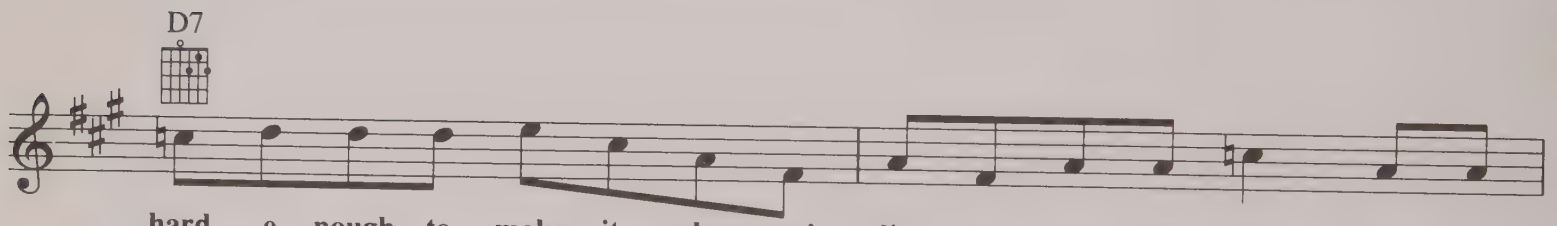
© COPYRIGHT 1989 SWAG SONG MUSIC INCORPORATED, USA.
BMG MUSIC PUBLISHING LIMITED, BEDFORD HOUSE, 69-79 FULHAM HIGH STREET, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

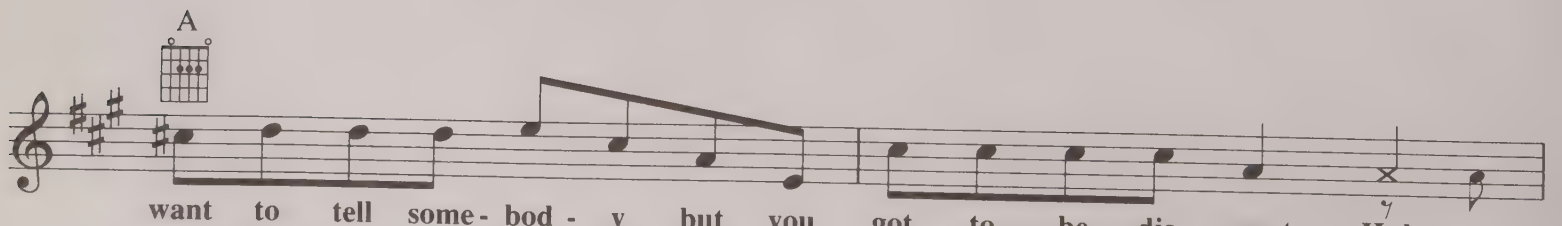
Moderate Rock, Not Too Fast

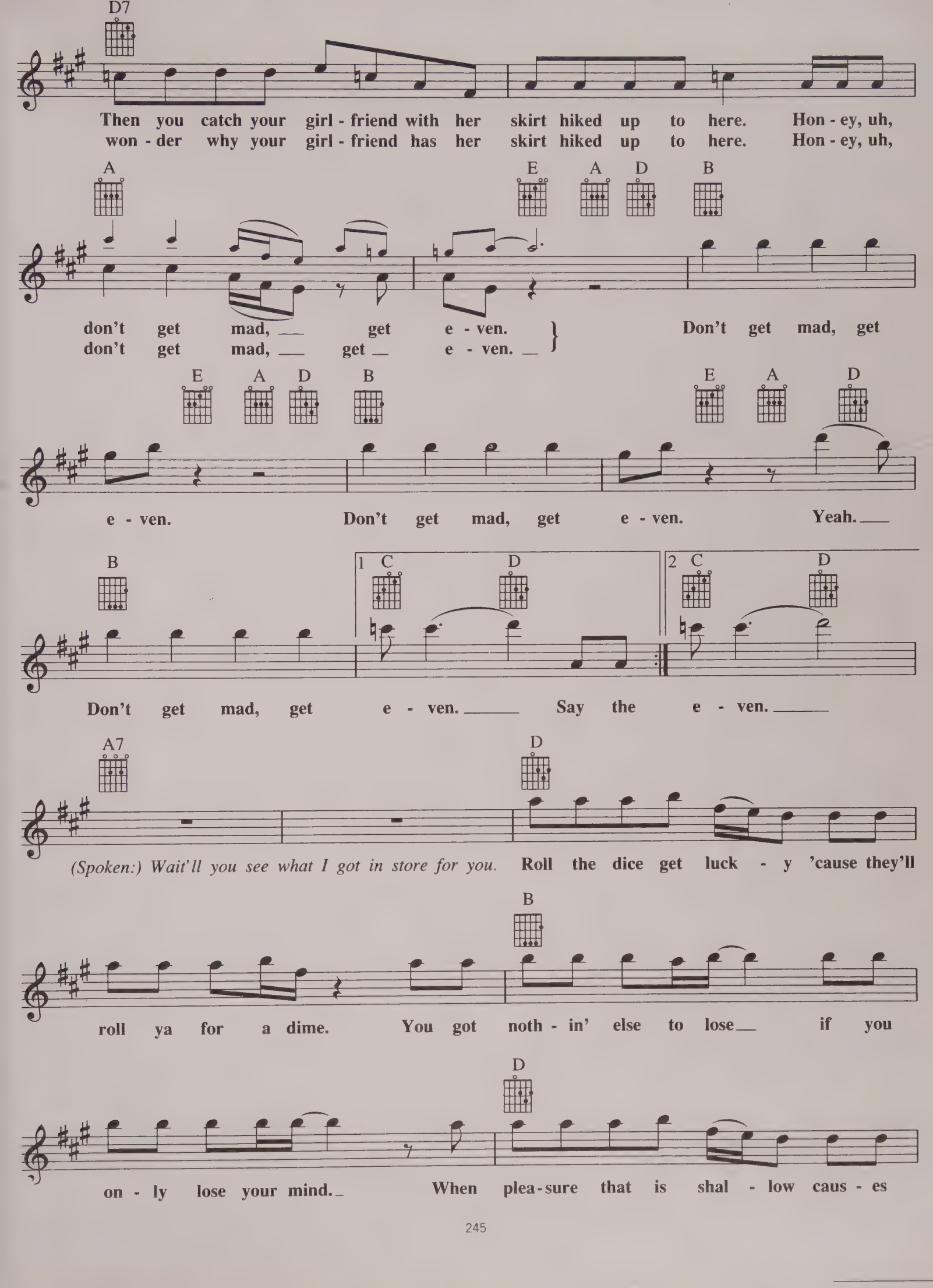


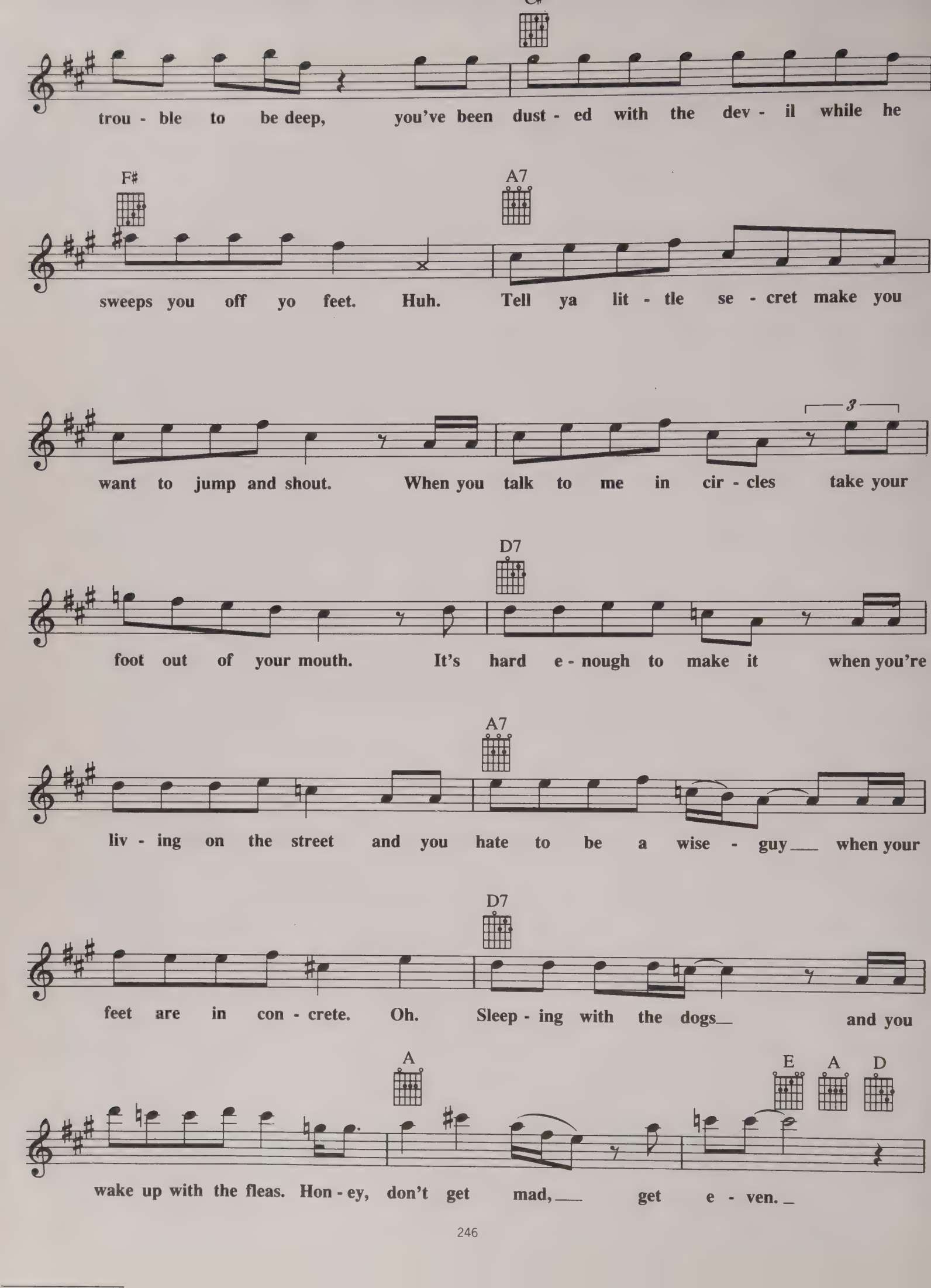


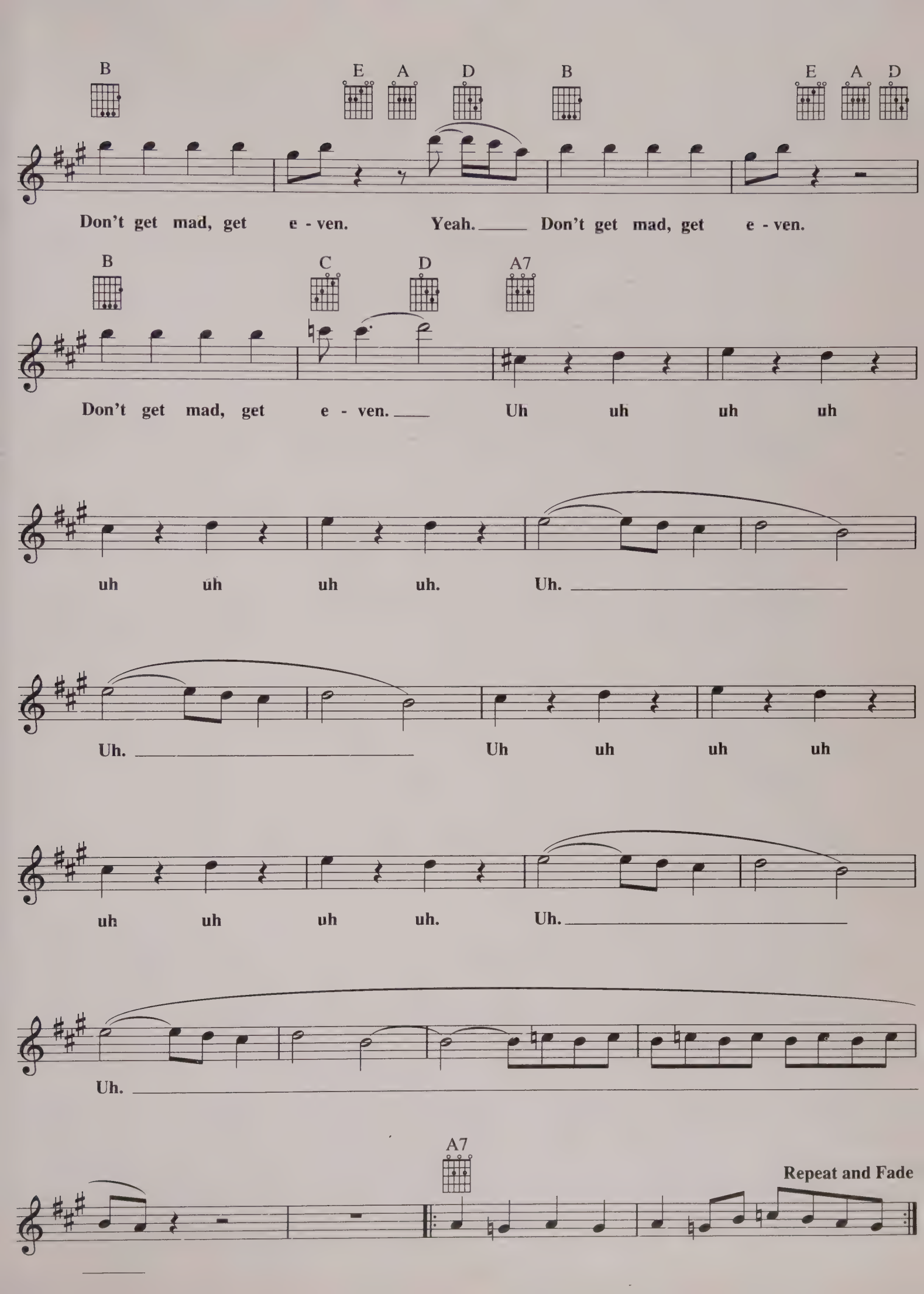







D7
Then you catch your girl - friend with her skirt hiked up to here. Hon - ey, uh,
won - der why your girl - friend has her skirt hiked up to here. Hon - ey, uh,
A
E A D B
don't get mad, get e - ven.
don't get mad, get e - ven.
Don't get mad, get
E A D B
E A D
e - ven. Don't get mad, get e - ven. Yeah.
B
1 C D
2 C D
Don't get mad, get e - ven. Say the e - ven.
A7
D
(Spoken:) Wait'll you see what I got in store for you. Roll the dice get luck - y 'cause they'll
B
roll ya for a dime. You got noth - in' else to lose if you
D
on - ly lose your mind. When plea - sure that is shal - low caus - es

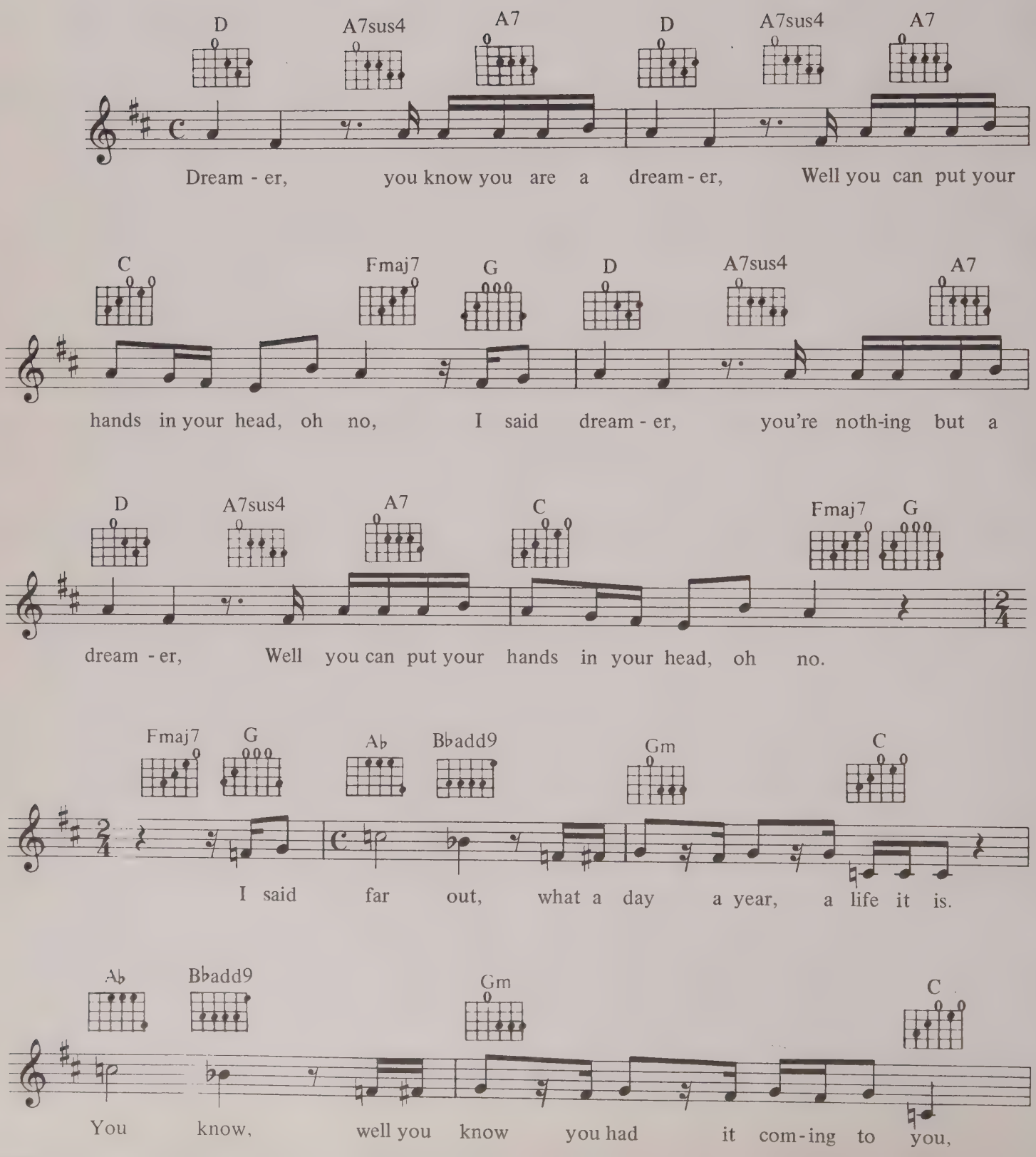

C#
trou - ble to be deep, you've been dust - ed with the dev - il while he
F#
A7
sweeps you off yo feet. Huh. Tell ya lit - tle se - cret make you
3
want to jump and shout. When you talk to me in cir - cles take your
D7
foot out of your mouth. It's hard e - nough to make it when you're
A7
liv - ing on the street and you hate to be a wise - guy___ when your
D7
feet are in con - crete. Oh. Sleep - ing with the dogs___ and you
A
E A D
wake up with the fleas. Hon - ey, don't get mad,___ get e - ven.

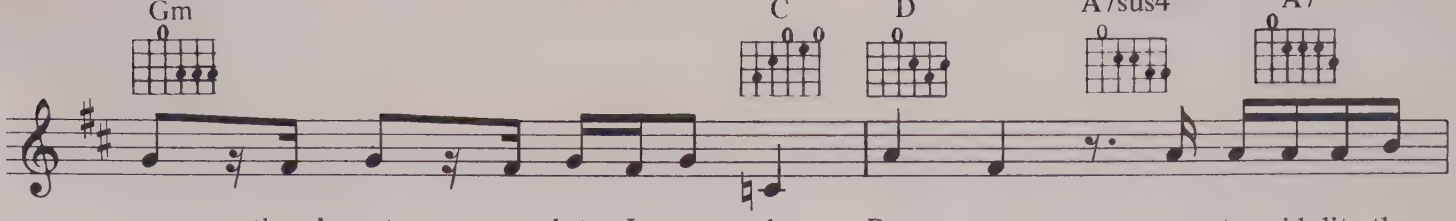

B
E A D
B
E A D
Don't get mad, get e - ven. Yeah. Don't get mad, get e - ven.
B
C
D
A7
Don't get mad, get e - ven. Uh uh uh uh
uh uh uh uh. Uh.
Uh. Uh uh uh uh
uh uh uh uh. Uh.
Uh.
A7
Repeat and Fade

DREAMER

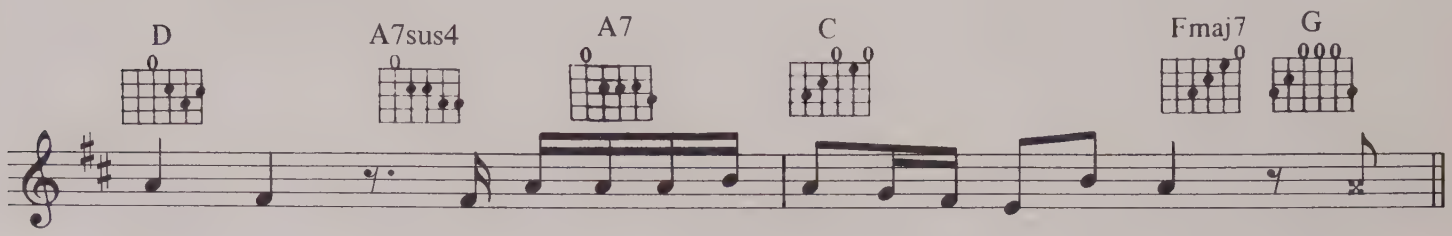
WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

COPYRIGHT 1974 RONDOR MUSIC (LONDON) LIMITED & DELICATE MUSIC
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

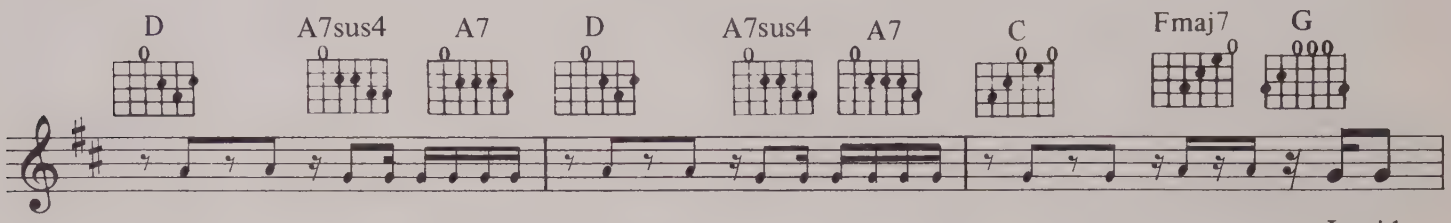




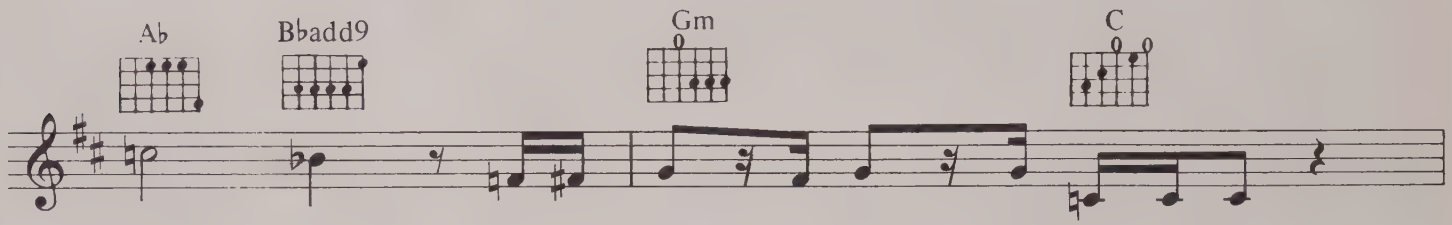
now there's not a lot I can do. Dream - er, you stu - pid lit - tle



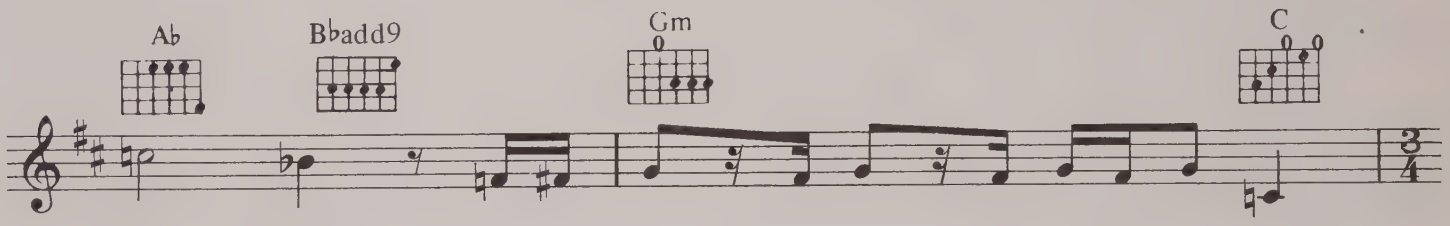
dream - ers, so now you put your head in your hands, oh no, oh!



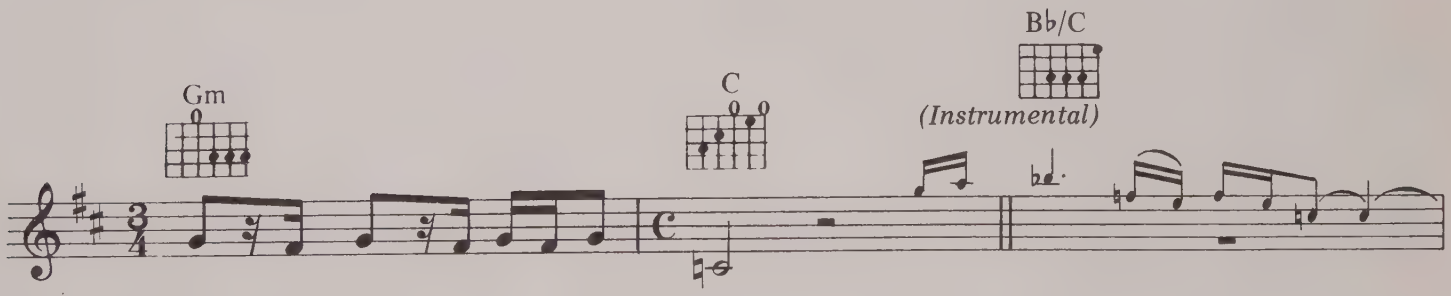
I said



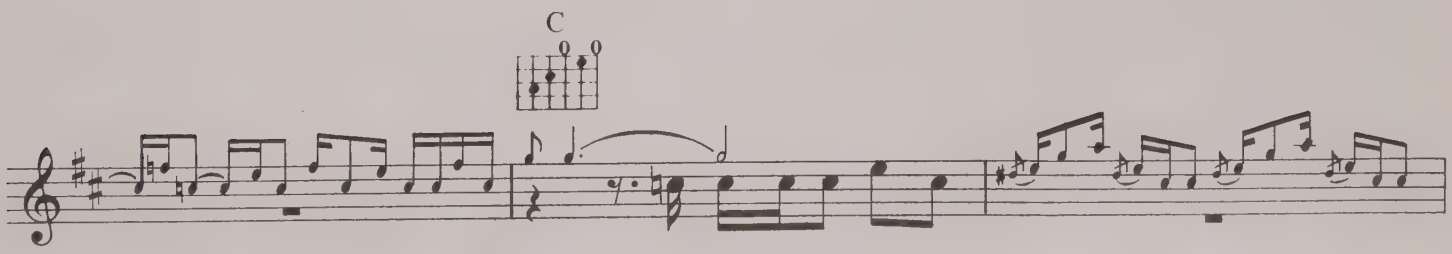
far out, what a day, a year, a laugh it is.



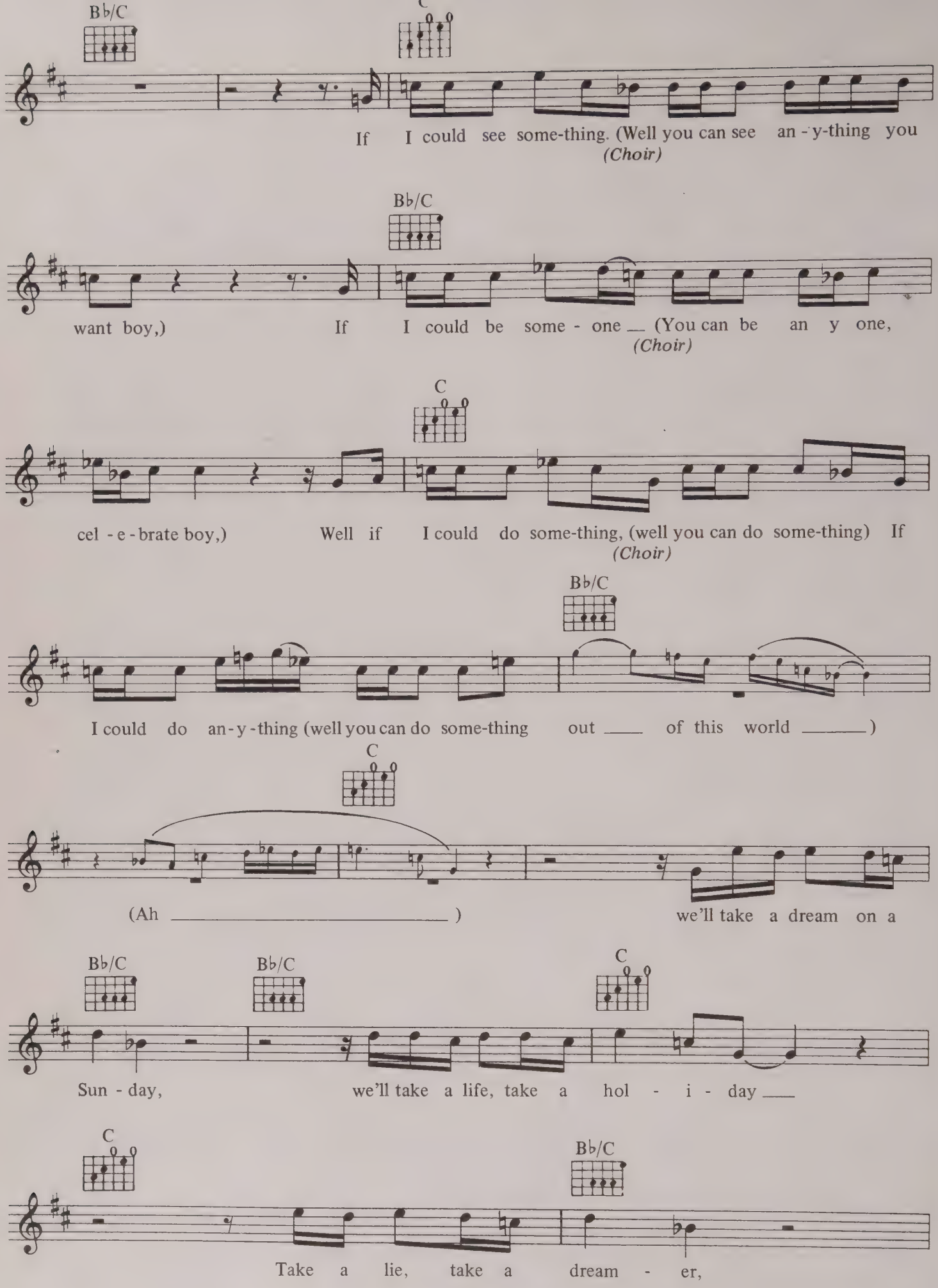
You know, well you know you had it com-ing to you,

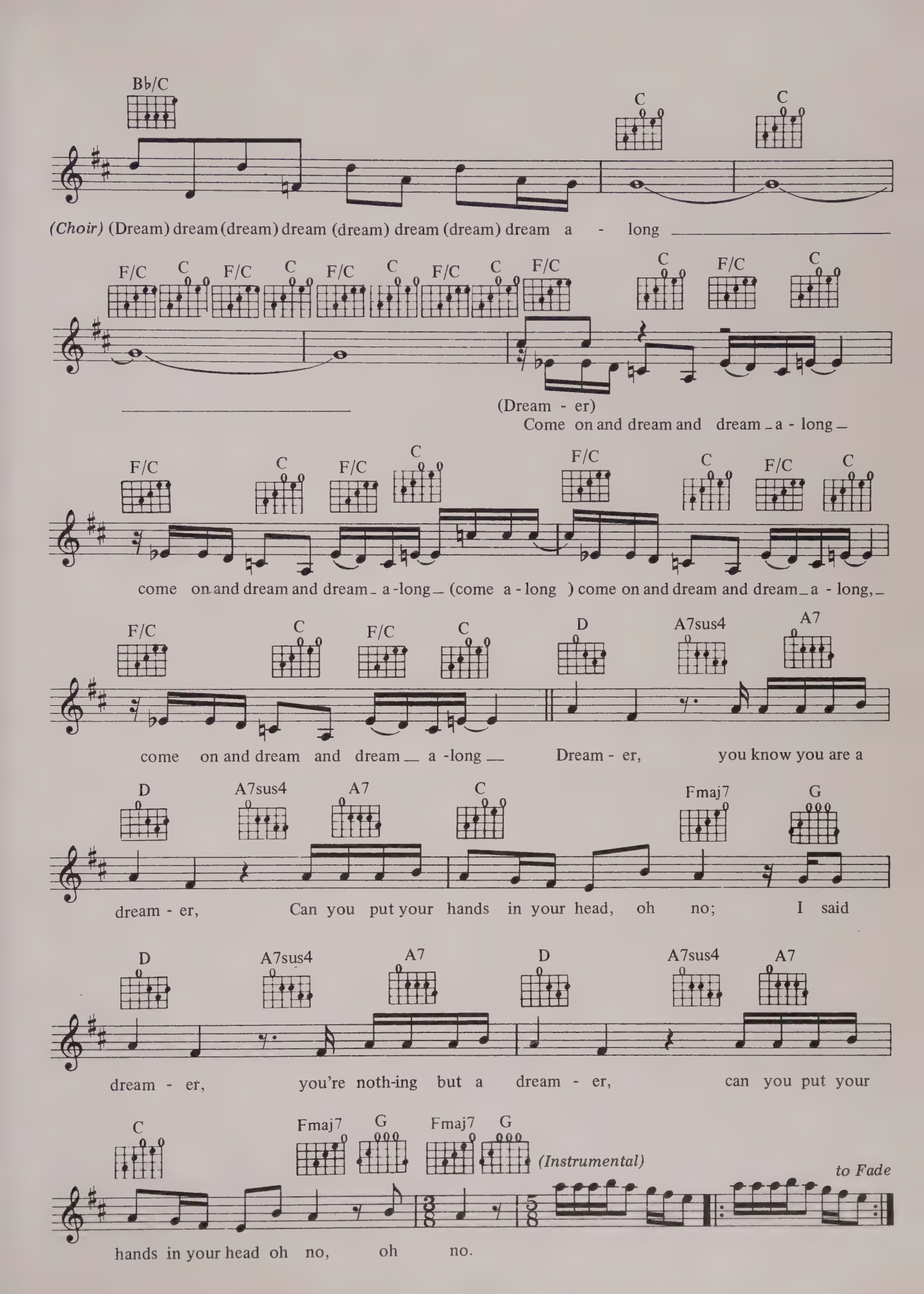


now there's not a lot I can do.



We'll work it out some-day,

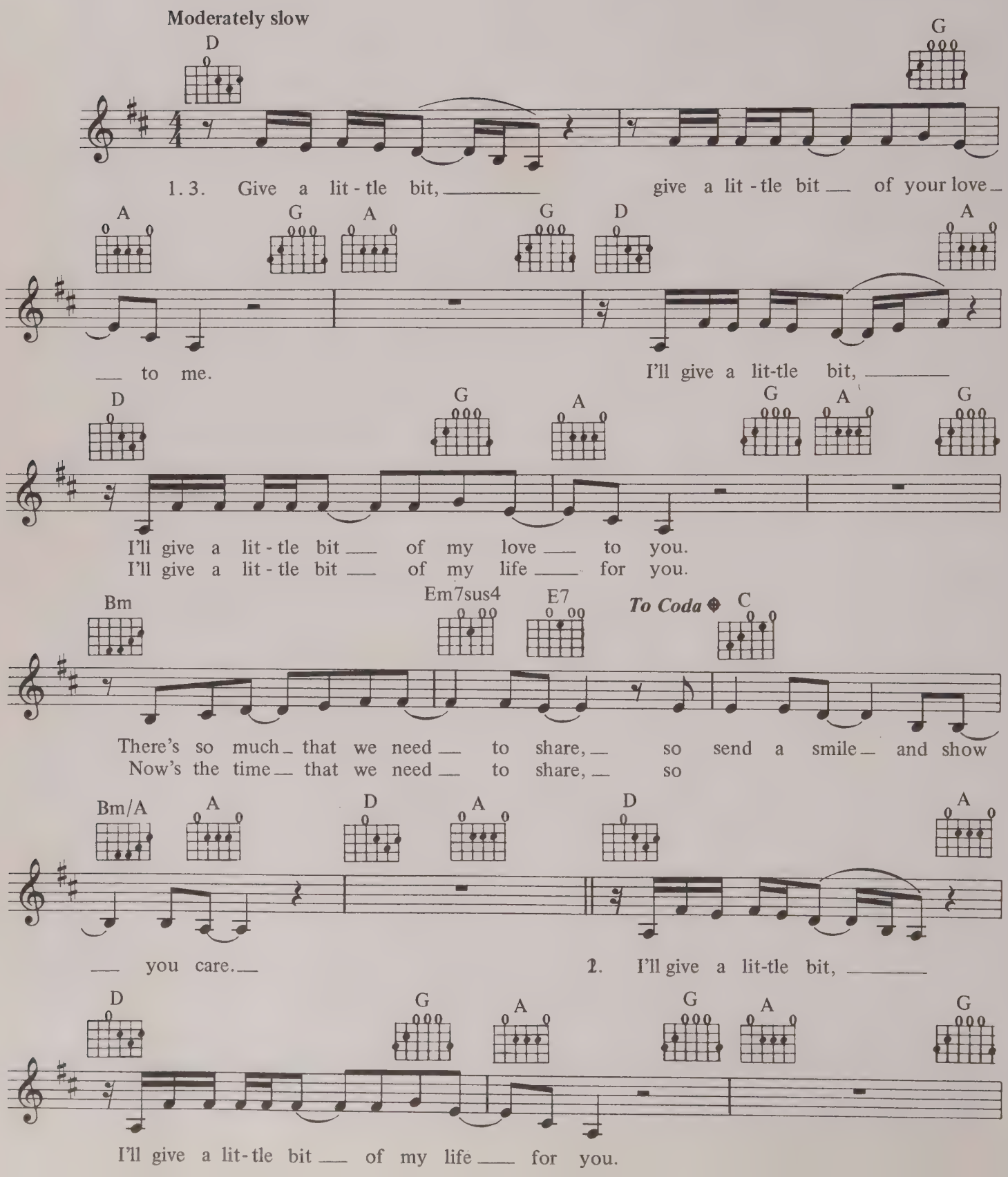

B♭/C
C
If I could see some-thing. (Well you can see an - y-thing you
(Choir)
B♭/C
want boy,) If I could be some - one __ (You can be an y one,
(Choir)
C
cel - e - brate boy,) Well if I could do some-thing, (well you can do some-thing) If
(Choir)
B♭/C
I could do an-y-thing (well you can do some-thing out ___ of this world ___)
C
(Ah ___) we'll take a dream on a
B♭/C
B♭/C
C
Sun - day, we'll take a life, take a hol - i - day ___
C
B♭/C
Take a lie, take a dream - er,

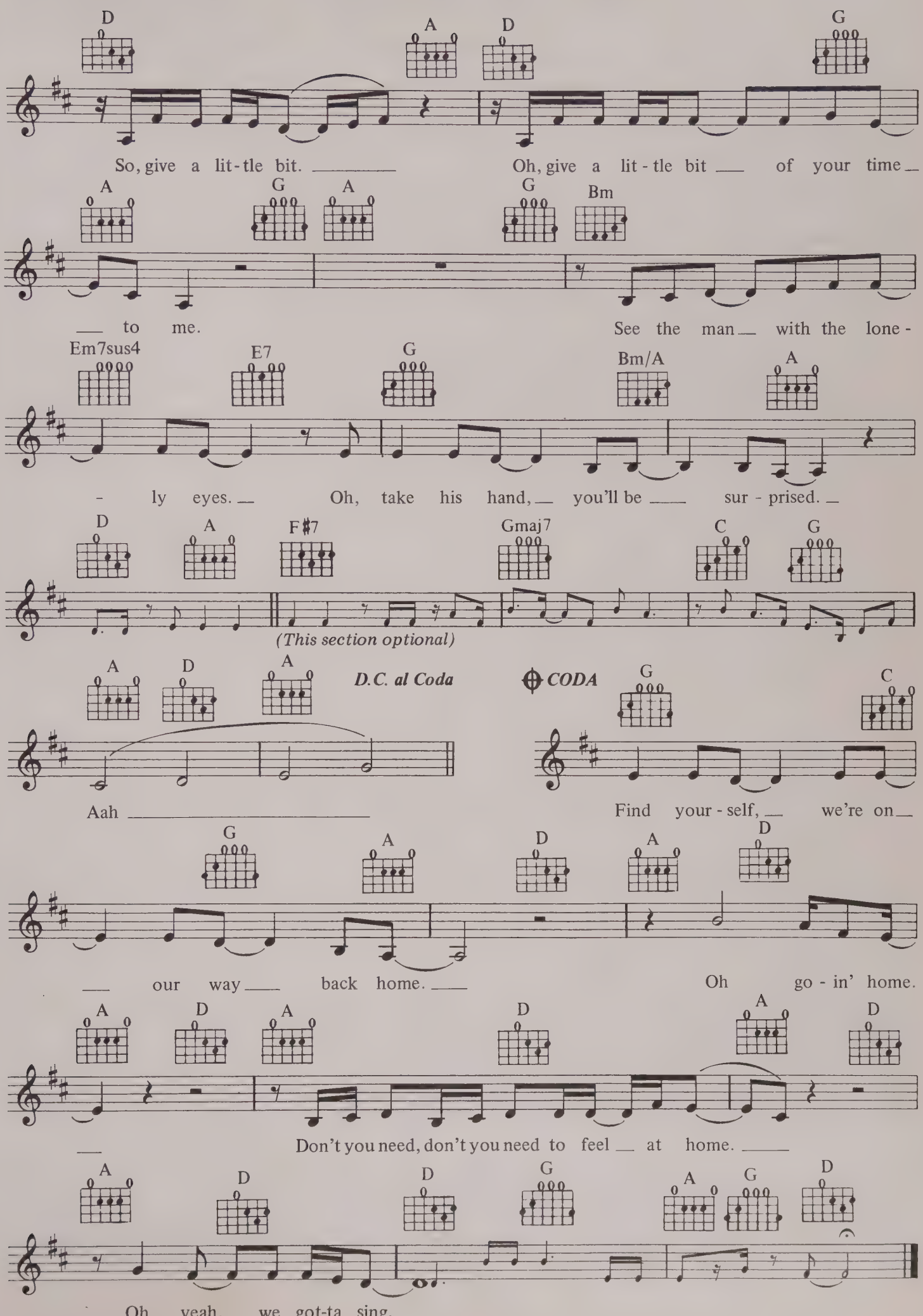

B♭/C
C
C
(Choir) (Dream) dream (dream) dream (dream) dream (dream) dream a - long
F/C C F/C C F/C C F/C C F/C C F/C C
(Dream - er)
Come on and dream and dream a - long
F/C C F/C C F/C C F/C C
come on and dream and dream a -long (come a - long) come on and dream and dream a - long,
F/C C F/C C D A7sus4 A7
come on and dream and dream a -long Dream - er, you know you are a
D A7sus4 A7 C Fmaj7 G
dream - er, Can you put your hands in your head, oh no; I said
D A7sus4 A7 D A7sus4 A7
dream - er, you're noth-ing but a dream - er, can you put your
C Fmaj7 G Fmaj7 G
(Instrumental)
to Fade
hands in your head oh no, oh no.

GIVE A LITTLE BIT

WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

© COPYRIGHT 1977 ALMO MUSIC CORPORATION & DELICATE MUSIC, USA. RIGHTS FOR THE UK & EIRE CONTROLLED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6 4TW.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

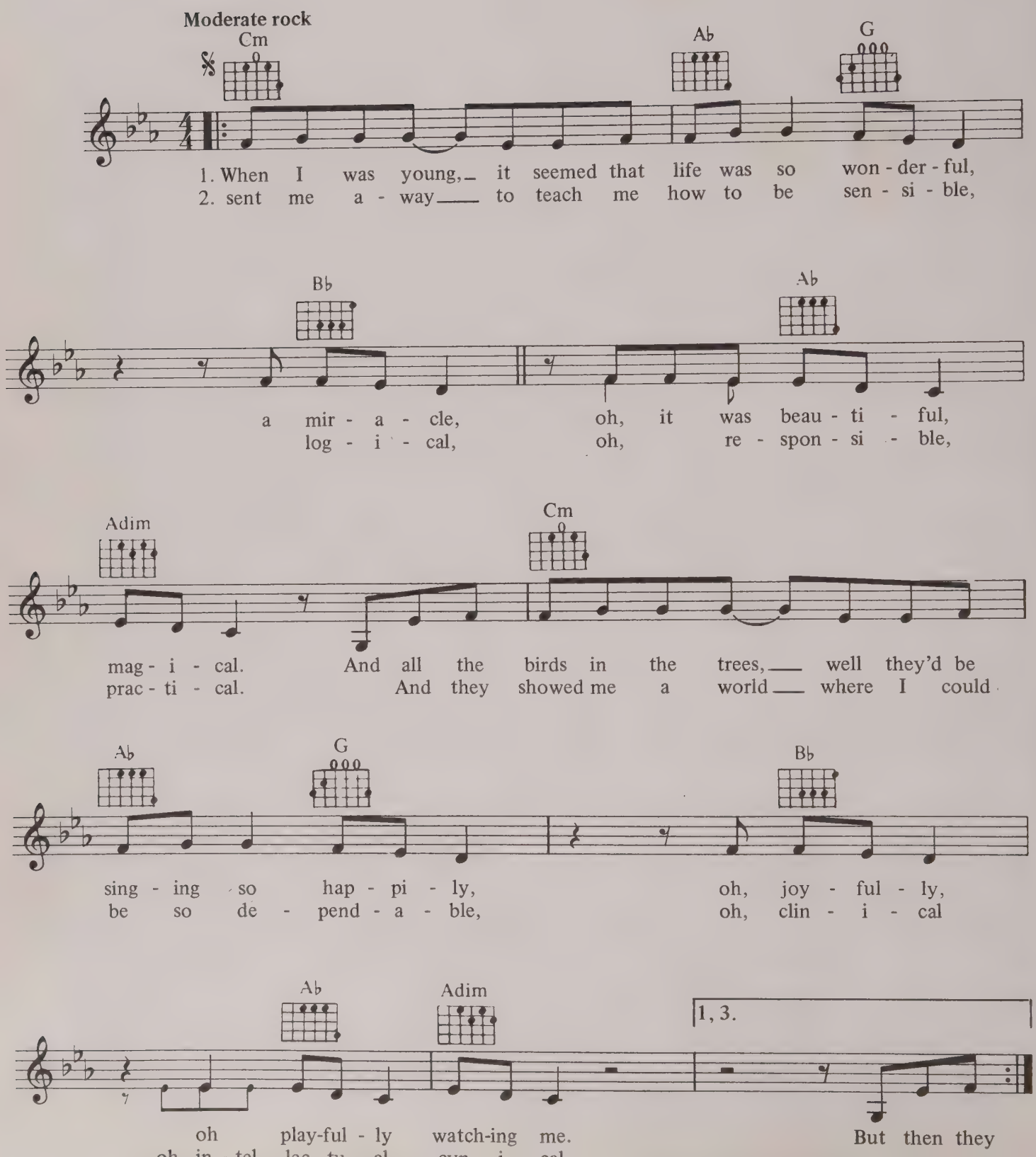


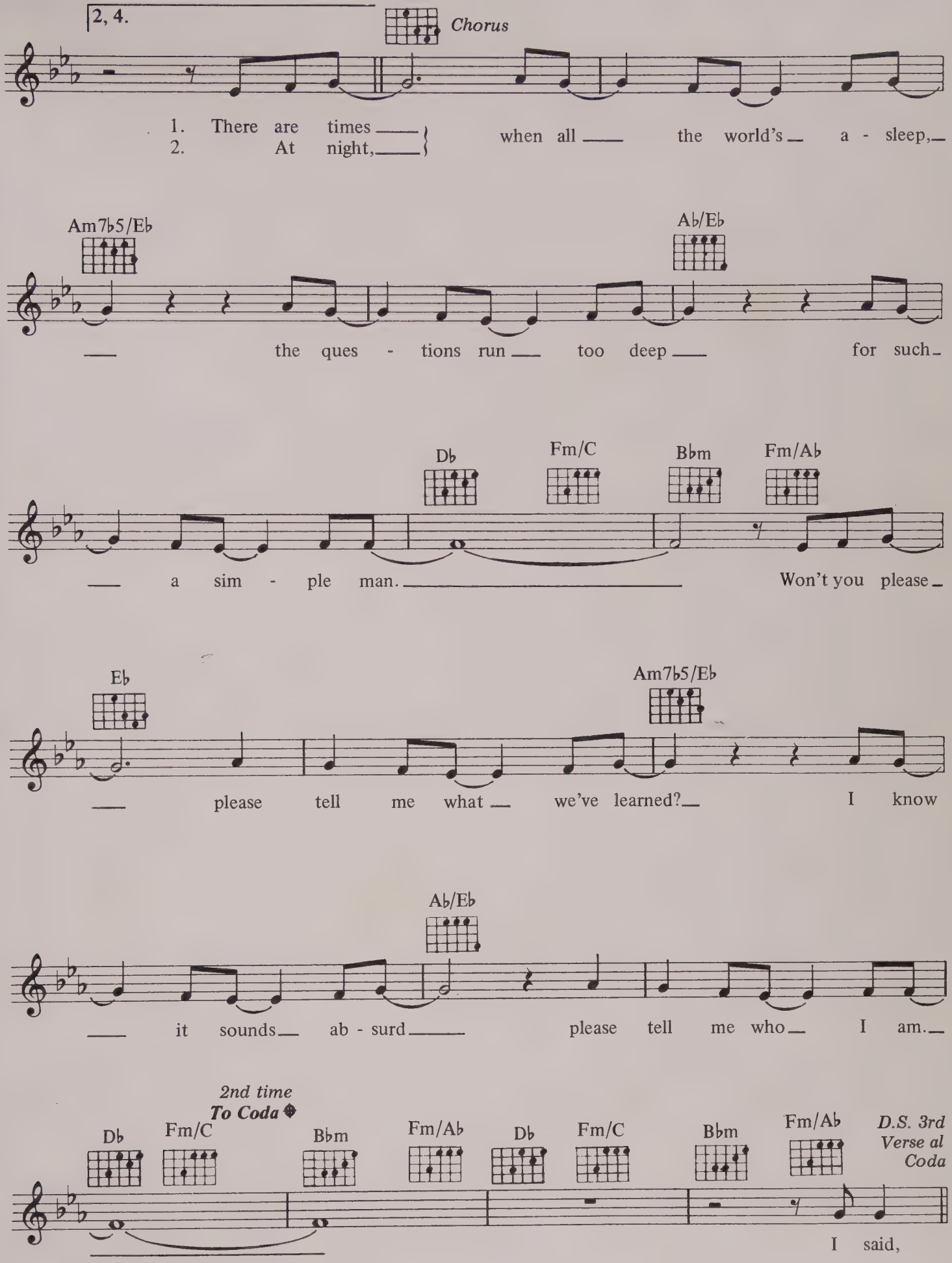

D A D G
So, give a lit-tle bit. Oh, give a lit-tle bit of your time
A G A G Bm
to me. See the man with the lone-
Em7sus4 E7 G Bm/A A
-ly eyes. Oh, take his hand, you'll be sur-prised.
D A F#7 Gmaj7 C G
(This section optional)
A D A
D.C. al Coda
CODA
G C
Aah
Find your-self, we're on
G A D A D
our way back home.
Oh go-in' home.
A D A D A D
Don't you need, don't you need to feel at home.
A D D G A G D
Oh, yeah, we got-ta sing.

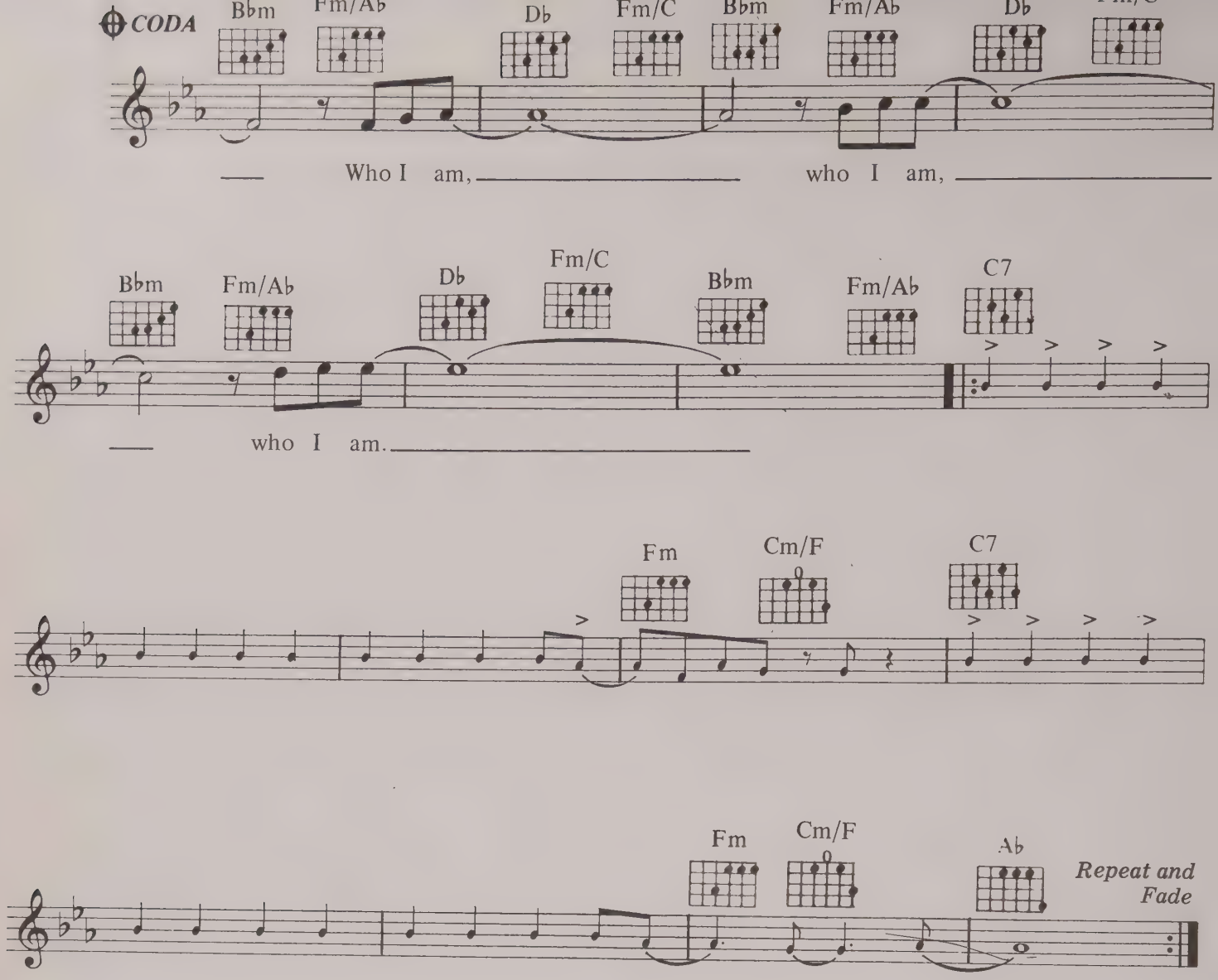
THE LOGICAL SONG

WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

© COPYRIGHT 1979 ALMO MUSIC CORPORATION AND DELICATE MUSIC. RIGHTS FOR THE UK AND EIRE CONTROLLED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




2, 4.
Chorus
1. There are times
2. At night,
when all the world's a - sleep,
Am7b5/Eb
Ab/Eb
the ques - tions run too deep for such
Db
Fm/C
Bbm
Fm/Ab
a sim - ple man.
Won't you please
Eb
Am7b5/Eb
please tell me what we've learned?
I know
Ab/Eb
it sounds ab - surd
please tell me who I am.
2nd time
To Coda
Db
Fm/C
Bbm
Fm/Ab
Db
Fm/C
Bbm
Fm/Ab
D.S. 3rd Verse al Coda
I said,



VERSE 3:
I said, Now watch what you say or they'll be calling you a radical,
a liberal, oh fanatical, criminal.
Oh, won't you sign up your name, we'd like to feel you're acceptable,
respectable, oh, presentable. A vegetable!

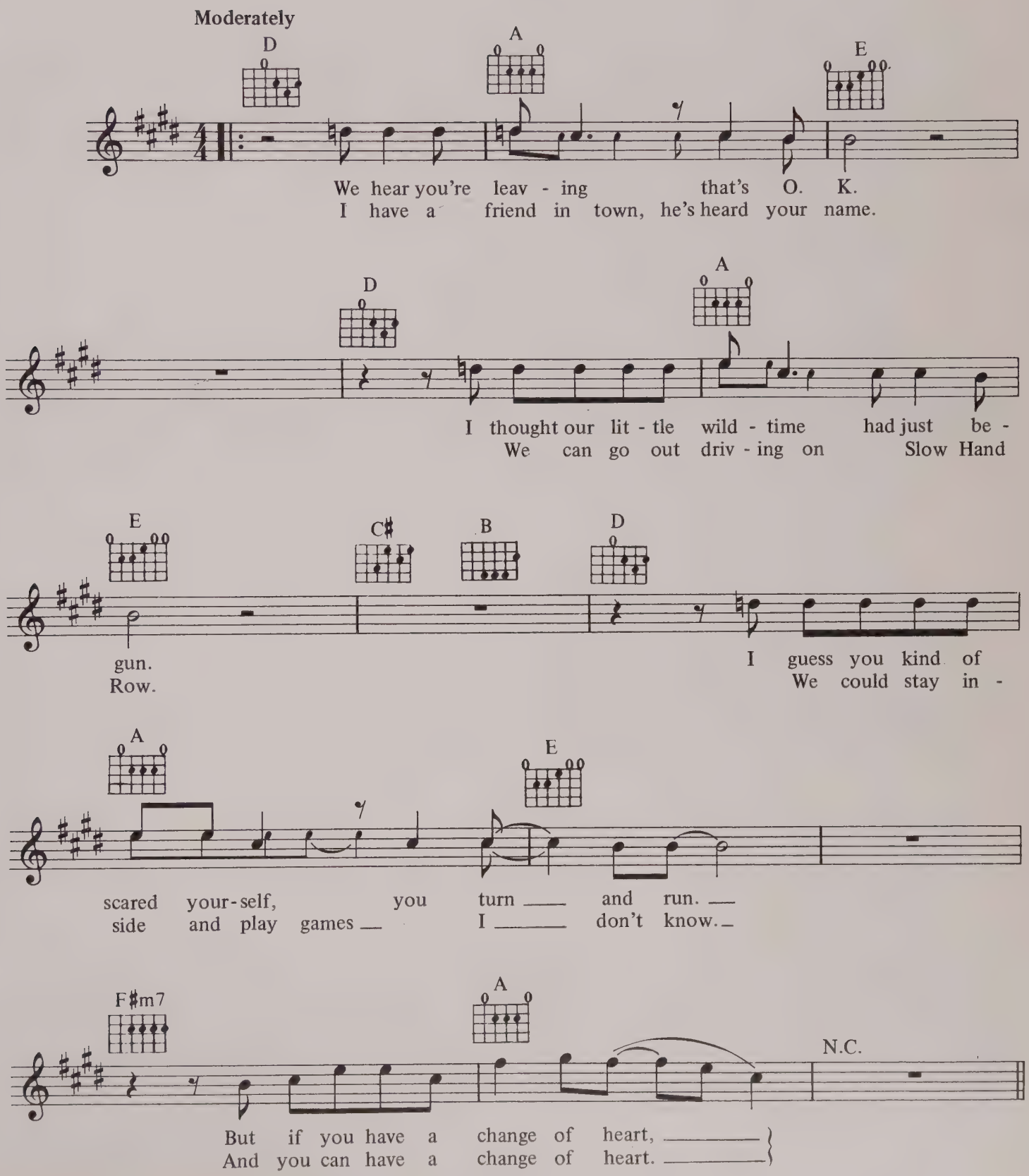
VERSE 4:
Instrumental

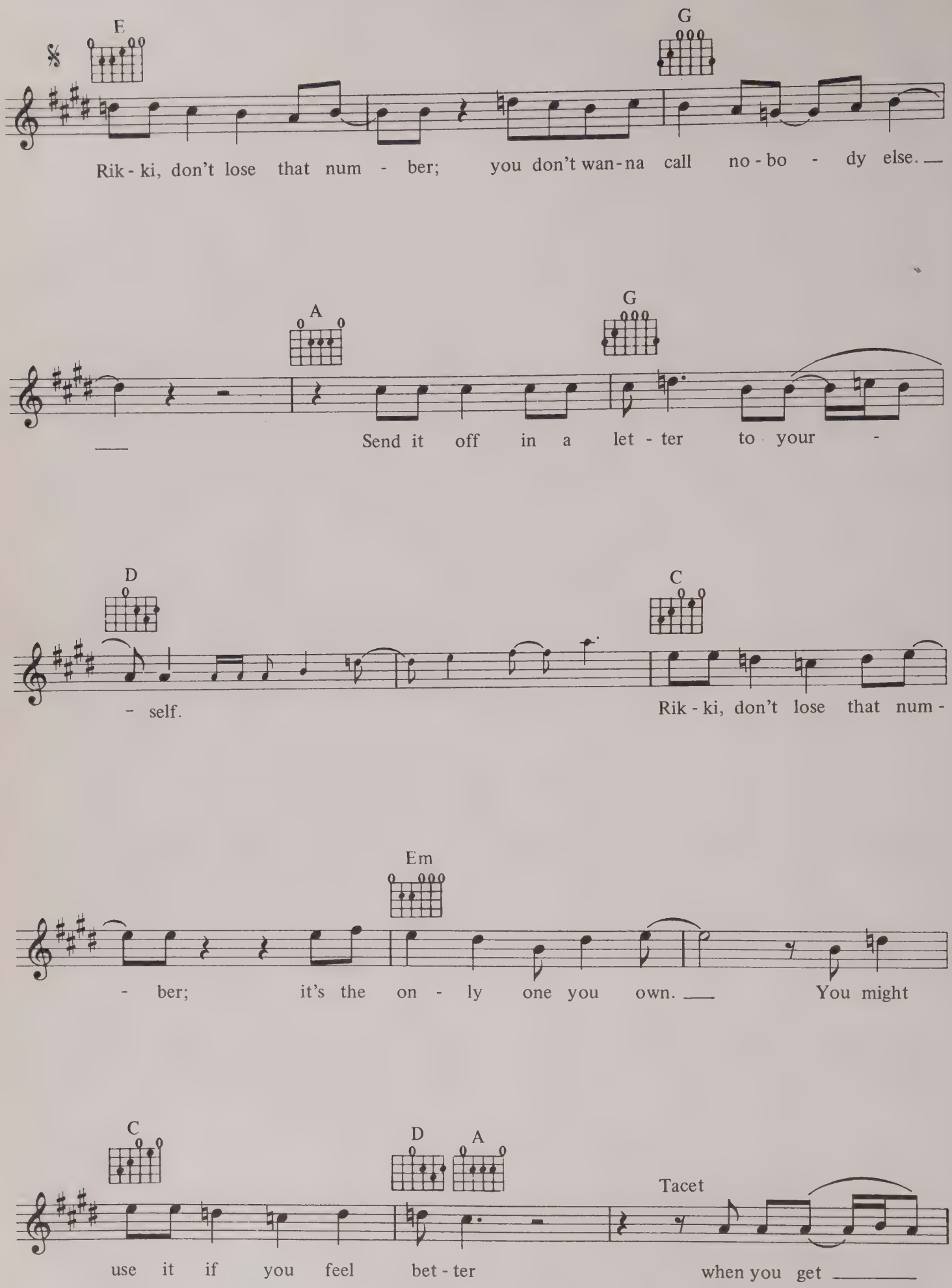
(To 2nd Chorus)

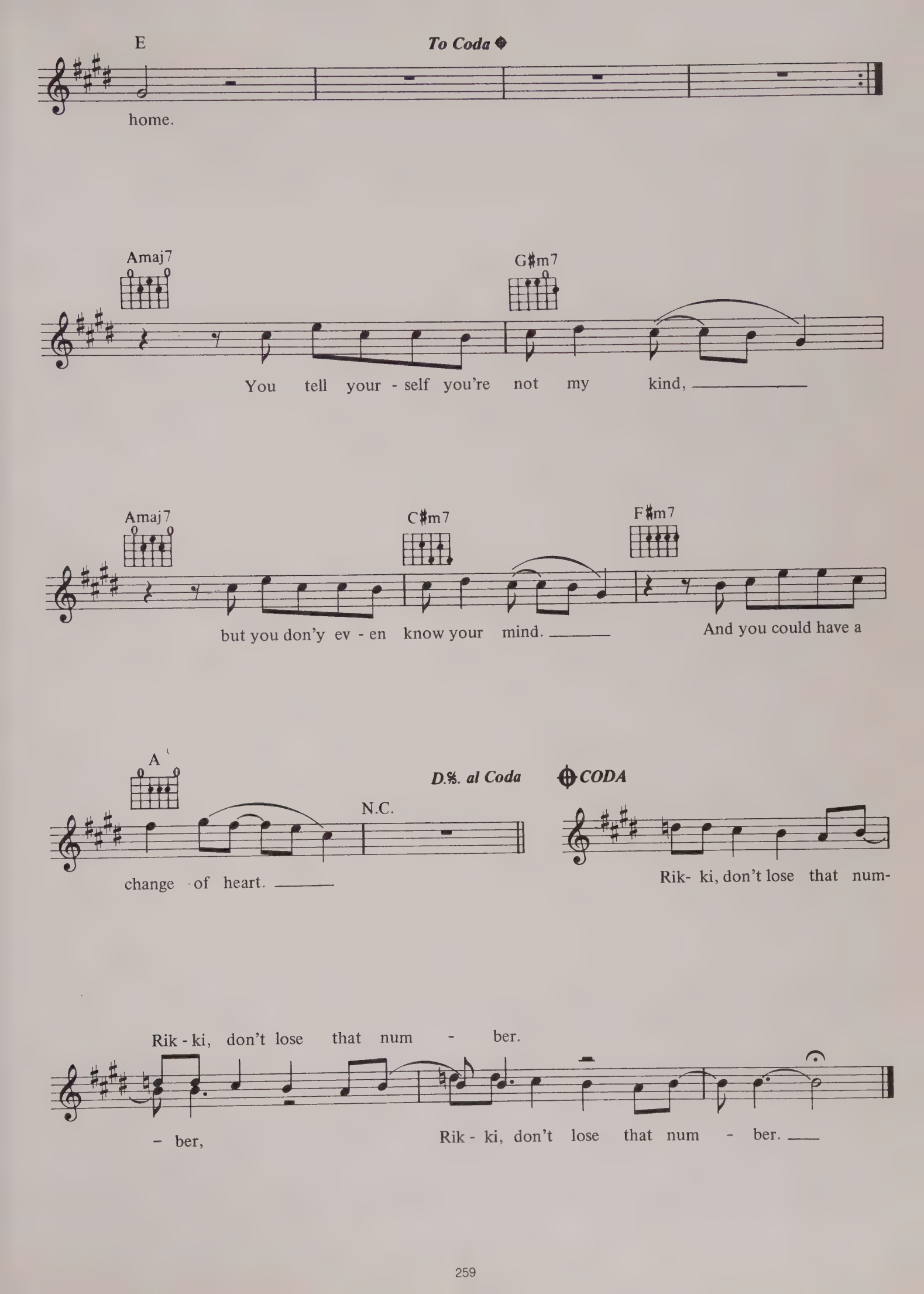
RIKKI DON'T LOSE THAT NUMBER

WORDS & MUSIC BY WALTER BECKER & DONALD FAGEN

© COPYRIGHT 1974 MCA MUSIC (A DIVISION OF MCA INCORPORATED), USA.MCA MUSIC LIMITED, 139 PICCADILLY, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



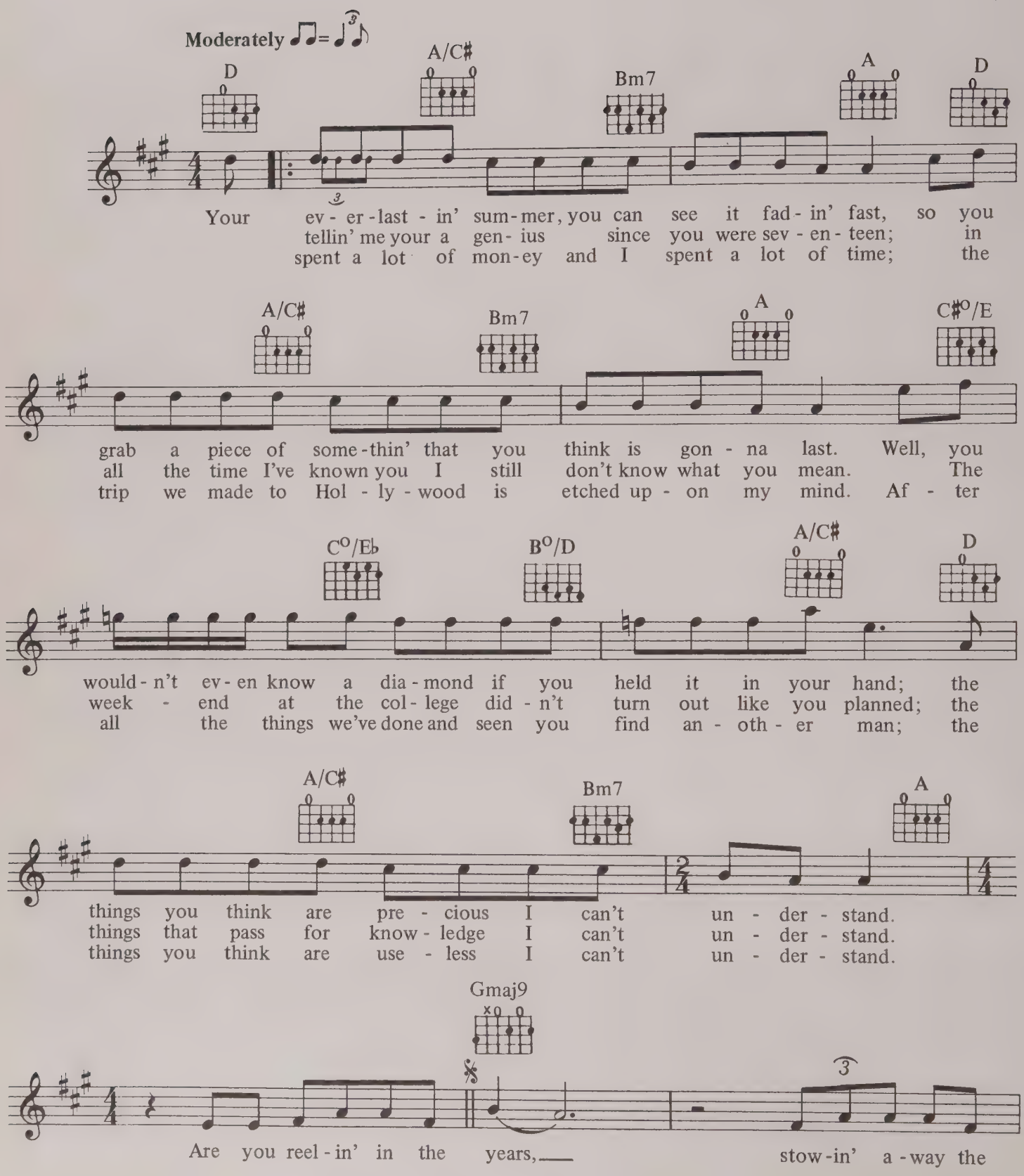

E
G
Rik - ki, don't lose that num - ber; you don't wan - na call no - bo - dy else.
A
G
Send it off in a let - ter to your -
D
C
- self.
Rik - ki, don't lose that num -
Em
- ber; it's the on - ly one you own.
You might
C
D
A
Tacet
use it if you feel bet - ter
when you get


E
To Coda
home.
Amaj7
G♯m7
You tell your - self you're not my kind,
Amaj7
C♯m7
F♯m7
but you don'y ev - en know your mind.
And you could have a
A
D.S. al Coda
CODA
N.C.
change of heart.
Rik- ki, don't lose that num-
Rik - ki, don't lose that num - ber.
- ber,
Rik - ki, don't lose that num - ber.

REELIN' IN THE YEARS

WORDS & MUSIC BY WALTER BECKER & DONALD FAGEN

© COPYRIGHT 1972 MCA MUSIC & RED GIANT MUSIC INCORPORATED, USA. MCA MUSIC LIMITED, 139 PICCADILLY, LONDON W1 FOR THE WORLD EXCLUDING NORTH, CENTRAL & SOUTH AMERICA, JAPAN, AUSTRALASIA AND THE PHILIPPINES.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



A

Gmaj9

time? Are you gath - er - in' up the tears,

A

have you had e - nough of mine? Are you reel - in' in the

Gmaj9

A

years, stow - in' a - way the time?

Gmaj9

Are you gath - er - in' up the tears, have you had e - nough of

F♯m7

1, 2.

A

D

3.

A

D.S. (instrumental) and Fade

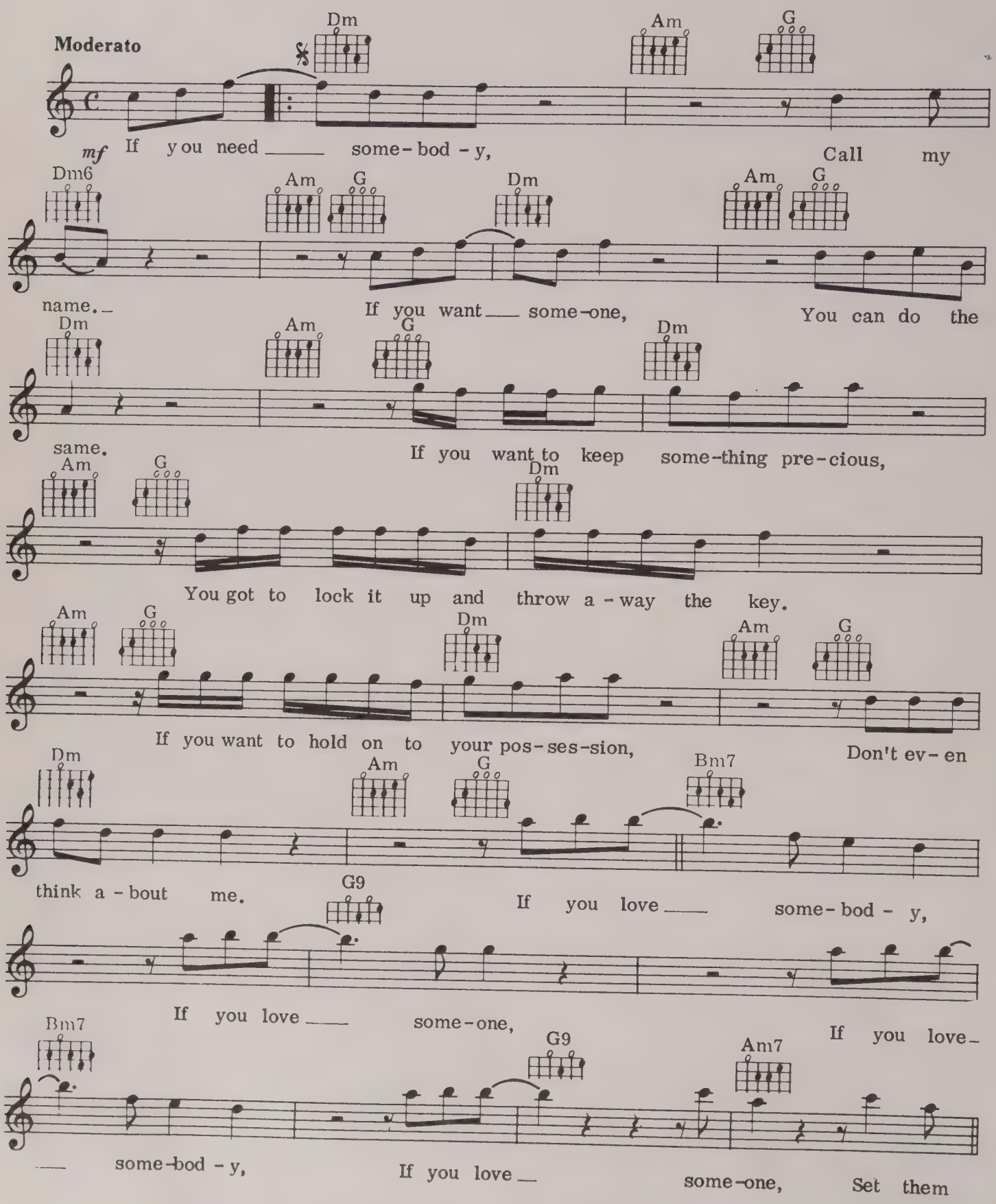
mine? You been

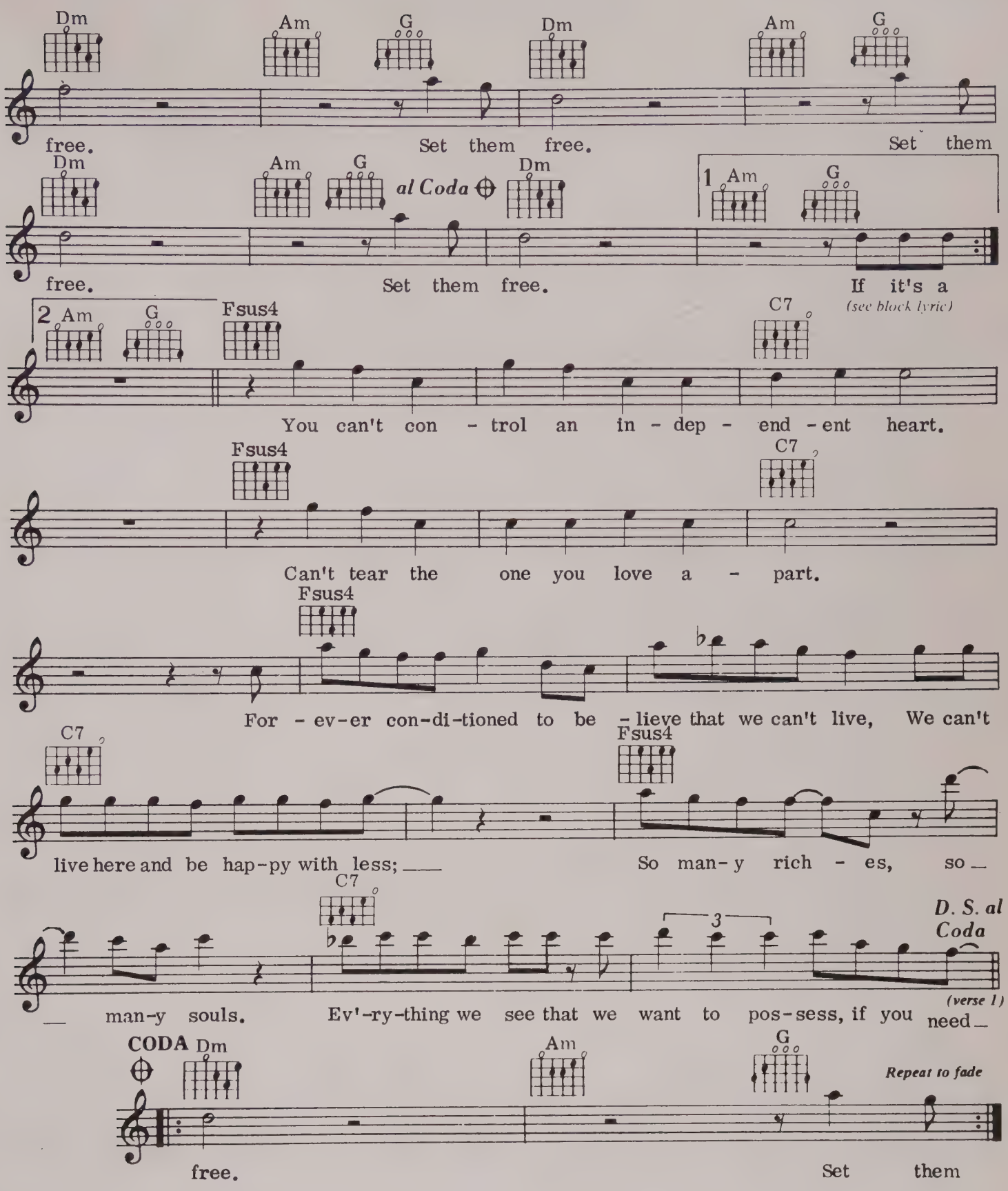
I

IF YOU LOVE SOMEBODY SET THEM FREE

WORDS & MUSIC BY STING

© COPYRIGHT 1985 GM SUMNER. PUBLISHED BY MAGNETIC PUBLISHING LIMITED, LONDON.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.





If it's a mirror you want, just look into my eyes,
Or a whipping boy, someone to despise,
Or a prisoner in the dark,
Tied up in chains you just can't see,
Or a beast in a guilded cage,
That's all some people ever want to be.

PRIVATE DANCER

WORDS & MUSIC BY MARK KNOPFLER

COPYRIGHT 1984 STRAITJACKET SONGS LIMITED. ADMINISTERED BY RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Moderate Beat

Em7 Bm7 Cmaj7 Em7 Bm7

Well the men come in these pla - ces and the men are
I wan - na make a mil-lion dol - lars I want to live out

Am7 Em7 Bm7 Cmaj7 Em7 D6

all the same. You don't look at their fac - es and you don't
by the sea. Have a hus-band and some chil - dren yeah I guess I want a

Am7 Em7 Bm7 Cmaj7 Em7 Bm7

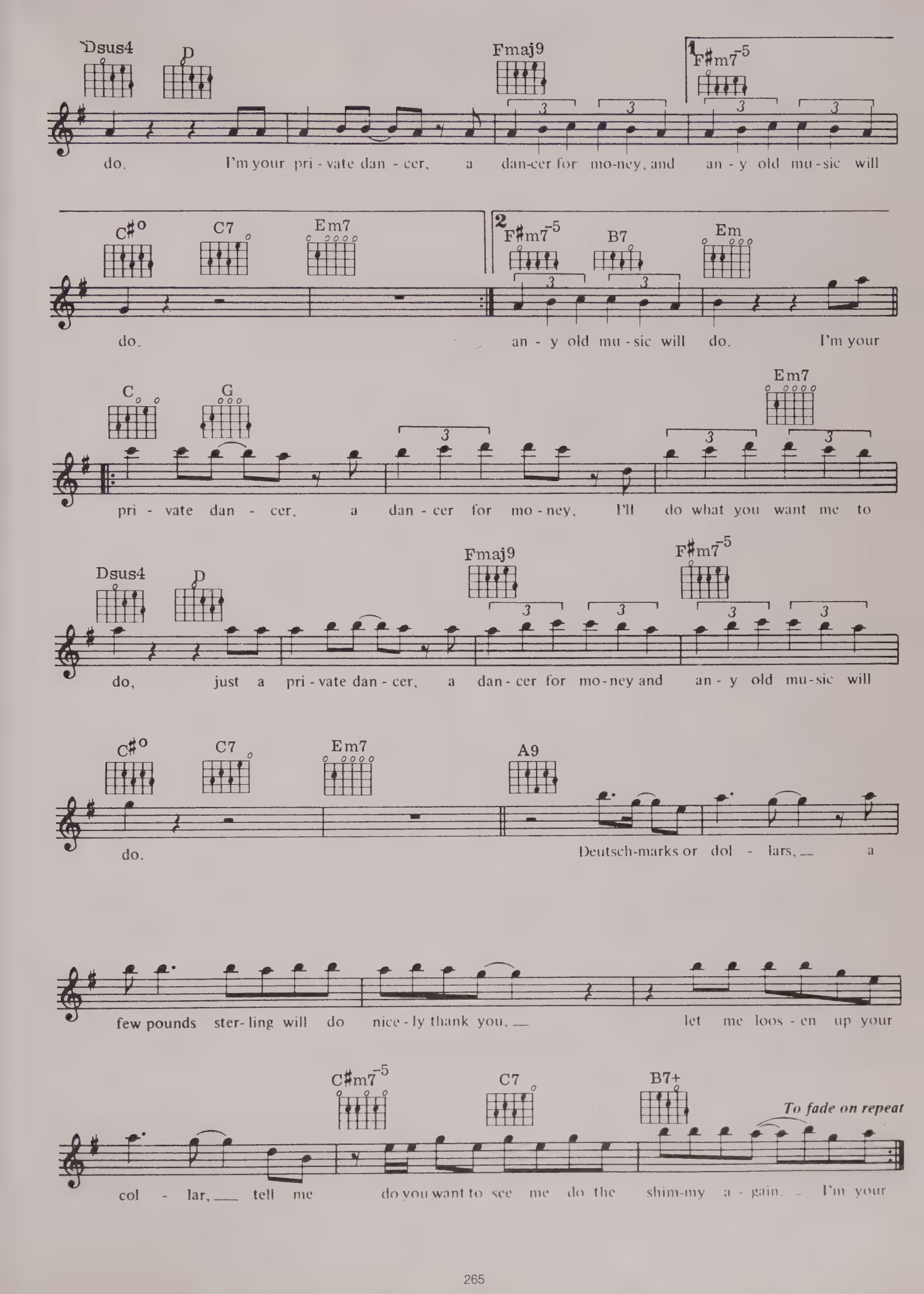
ask their names. You don't think of them as hu - man, you don't think of
fam - i - ly. All the men come in these pla - ces, and the men are

Am7 Em7 Bm7 Cmaj7 Em7 D6

them at all, you keep your mind on the mon - ey, keep-ing your eyes
all the same, you don't look at their fac - es, and you don't

Am7 Am7 C G G Em7

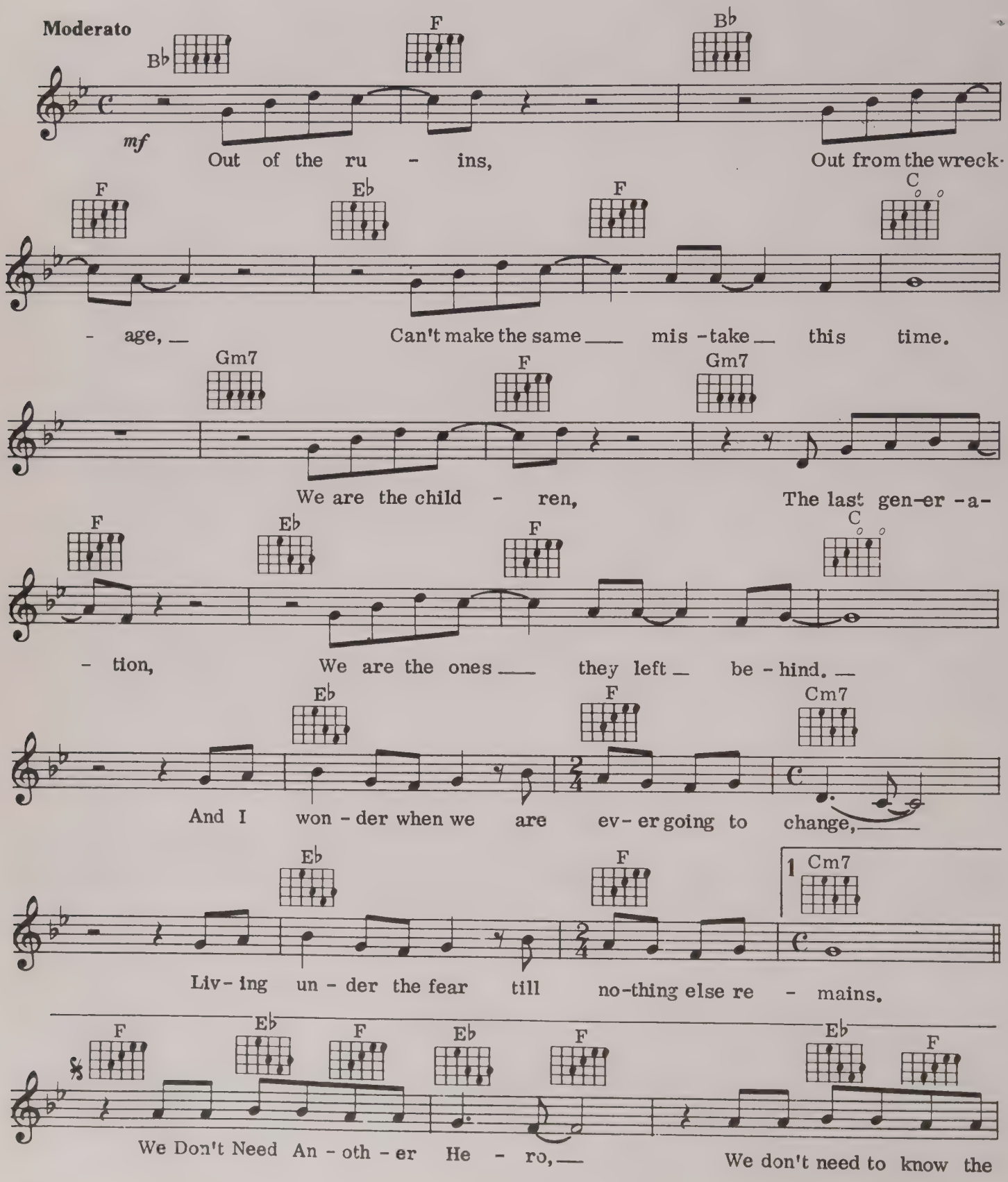
on the wall. ask their names. } I'm your pri - vate dan - cer, a dan-cer for mo-ney, I'll do what you want me to

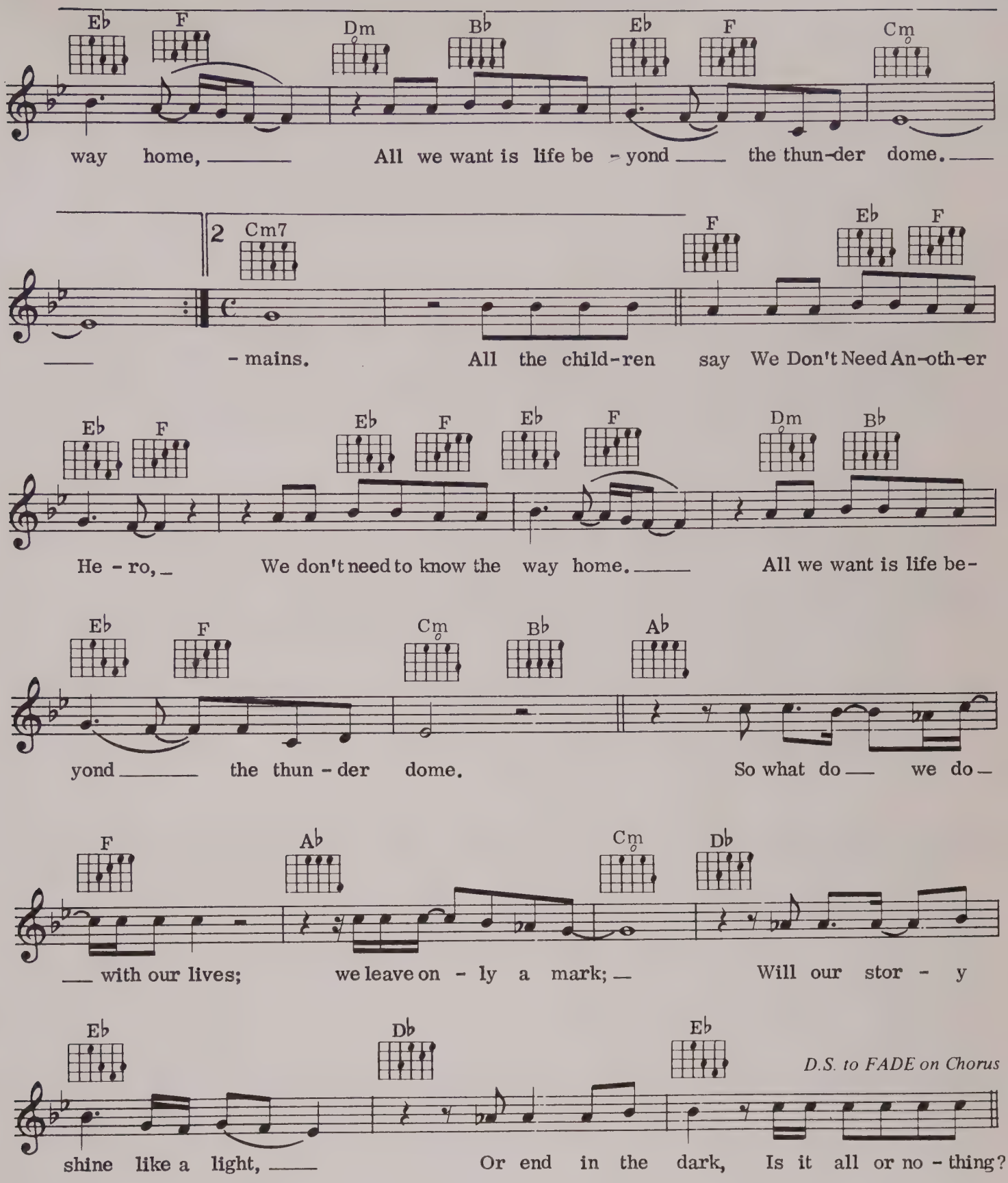

Dsus4
D
Fmaj9
1
F♯m7-5
do. I'm your pri - vate dan - cer, a dan-cer for mo-ney, and an - y old mu - sic will
C♯o
C7
Em7
2
F♯m7-5
B7
Em
do. an - y old mu - sic will do. I'm your
C
G
Em7
pri - vate dan - cer, a dan - cer for mo - ney, I'll do what you want me to
Dsus4
D
Fmaj9
F♯m7-5
do, just a pri - vate dan - cer, a dan - cer for mo - ney and an - y old mu - sic will
C♯o
C7
Em7
A9
do. Deutsch-marks or dol - lars, a
few pounds ster- ling will do nice - ly thank you, let me loos - en up your
C♯m7-5
C7
B7+
To fade on repeat
col - lar, tell me do you want to see me do the shim-my a - gain. I'm your

WE DON'T NEED ANOTHER HERO

WORDS & MUSIC BY GRAHAM LYLE AND TERRY BRITTEN

COPYRIGHT 1985 GOOD SINGLE LIMITED, MYAXE MUSIC LIMITED AND RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.





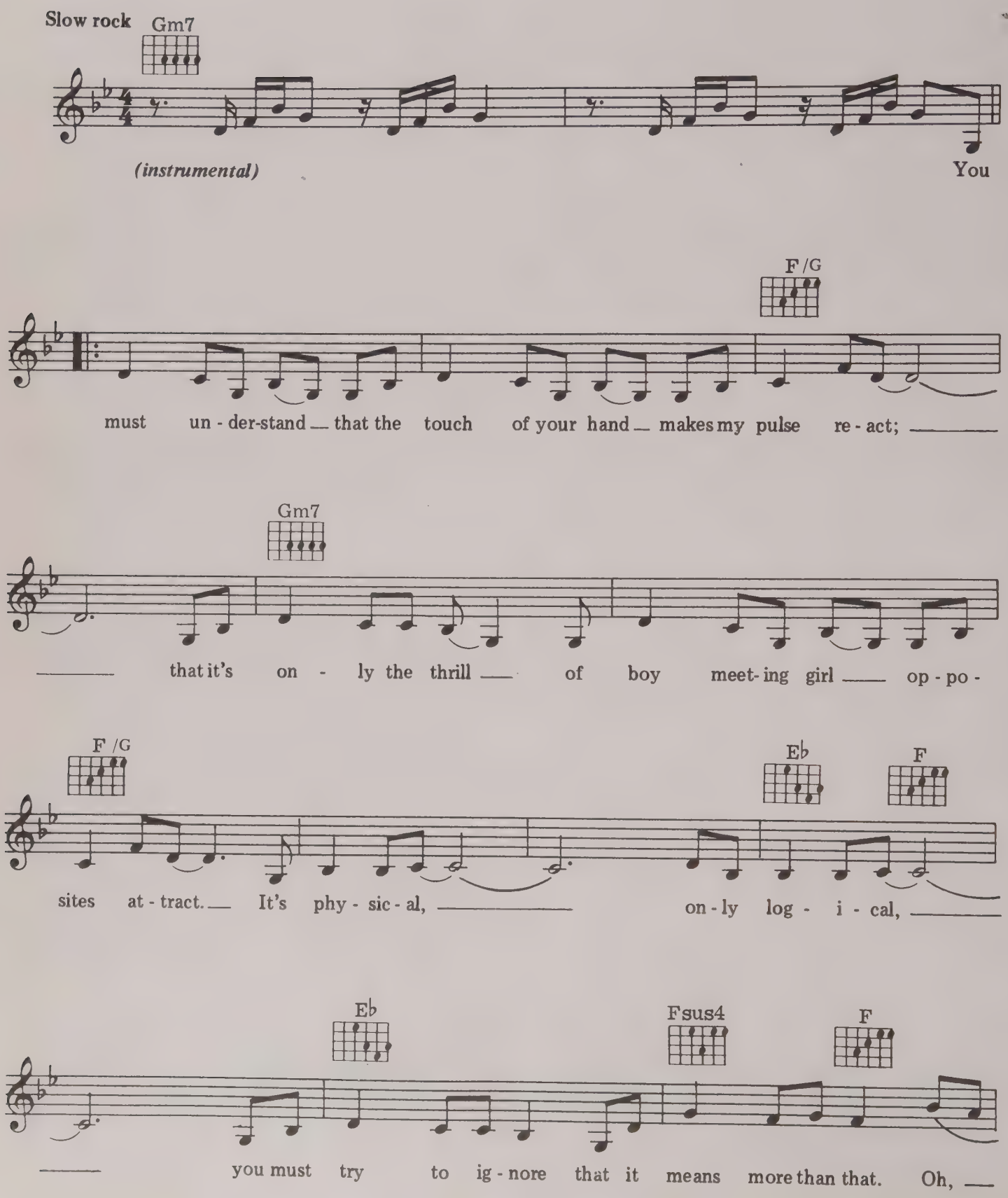
VERSE 2:

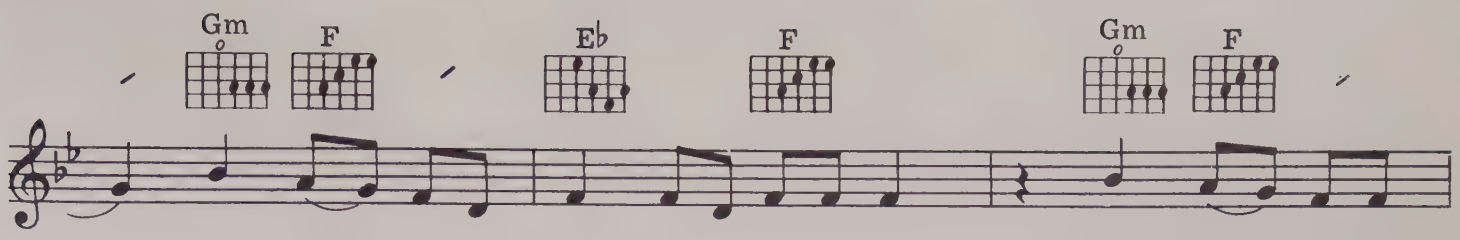
Looking for something we can rely on,
There's got to be something better out there.
Love and compassion, their day is coming,
All else are castles built in the air.

WHAT'S LOVE GOT TO DO WITH IT

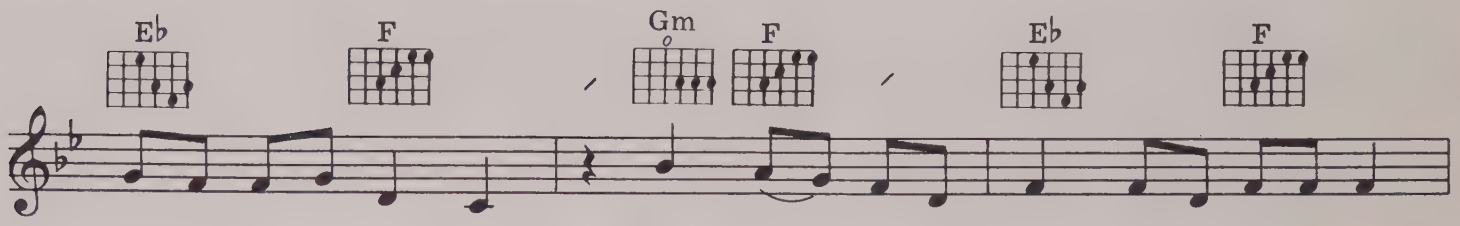
WORDS & MUSIC BY GRAHAM LYLE & TERRY BRITTEN

© COPYRIGHT 1984 GOOD SINGLE LIMITED AND MYAXE MUSIC LIMITED, RONDOR MUSIC (LONDON) LIMITED, 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

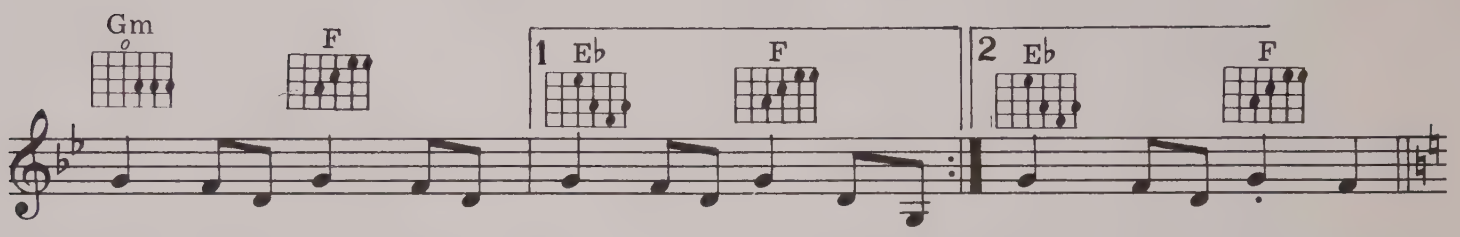




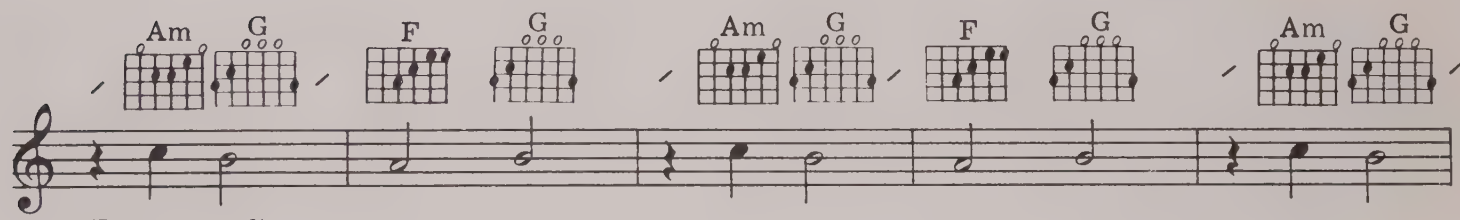
what's love — got to do, got to do with it? What's love — but a



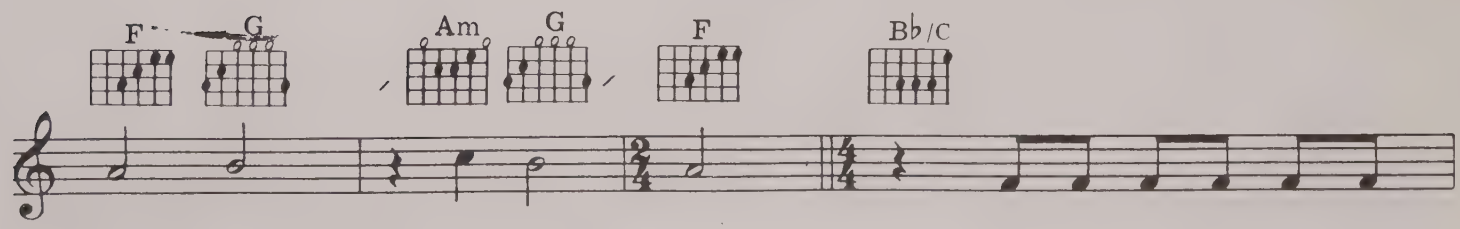
sec - ond-hand e - mo - tion? What's love — got to do, got to do with it?



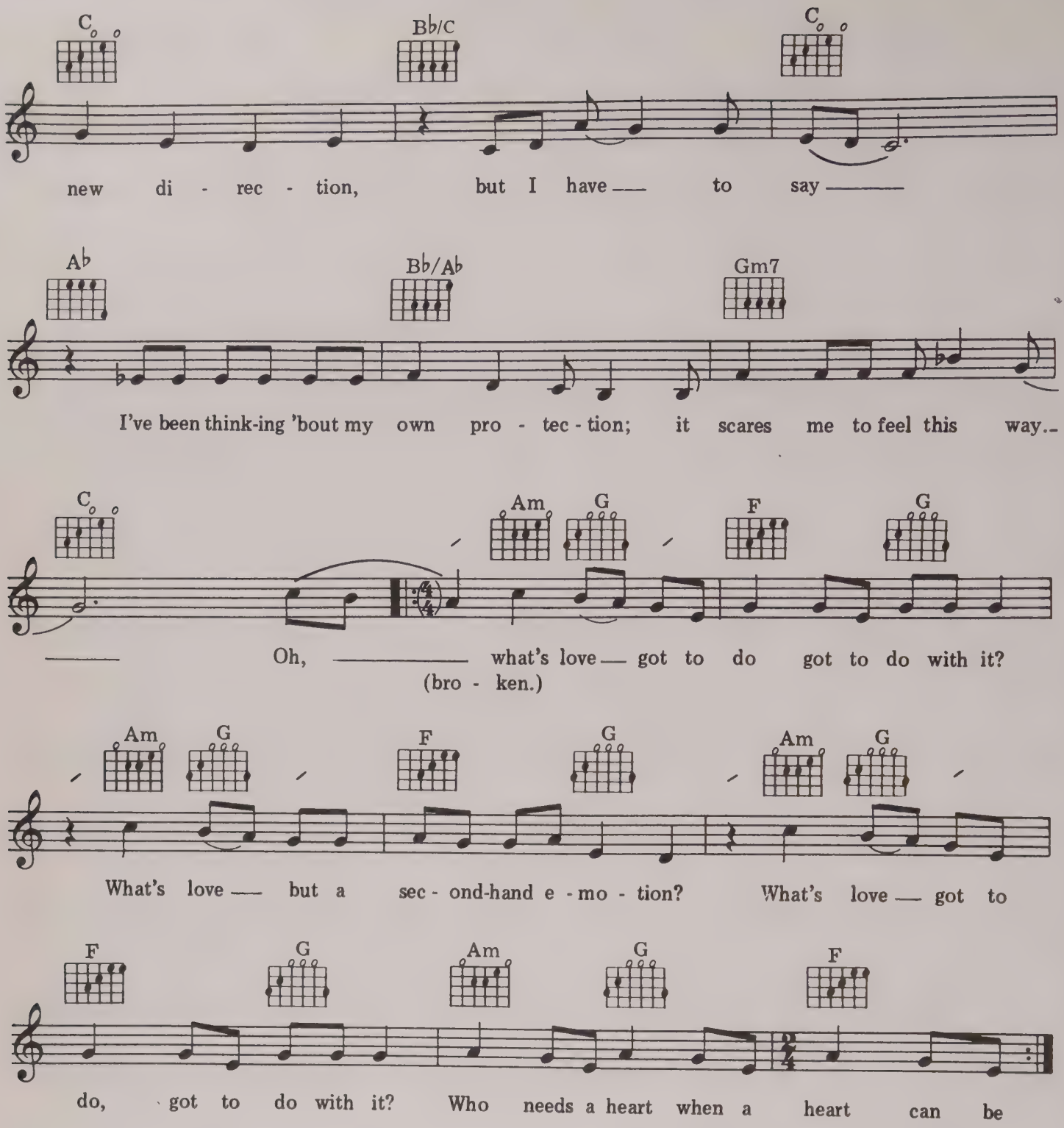
Who needs a heart when a heart can be bro - ken? 2. It heart can be bro - ken?



(Instrumental)



I've been tak - ing on a



2. It may seem to you
That I'm acting confused
When you're close to me.
If I tend to look dazed,
I read it in some place;
I've got cause to be.
There's a name for it,
There's a phrase that fits,
But whatever the reason,
You do it for me.

RIVER DEEP, MOUNTAIN HIGH

WORDS & MUSIC BY PHIL SPECTOR, ELLIE GREENWICH & JEFF BARRY

© COPYRIGHT 1966 BY TRIO MUSIC COMPANY INCORPORATED, NEW YORK, USA. LEIBER-STOLLER SONGS LIMITED, 14 HEREFORD MANSIONS, HEREFORD ROAD, LONDON W2.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Moderately, witha strong beat

E♭sus4 E♭

When I was a lit-tle girl ___ I had a rag ___ doll,
___ you have a pup-py, ___

E♭sus4 E♭ B♭7

The on-ly doll ___ I've ev-er owned. ___
That al-ways fol - lowedyou a - round? ___

B♭7 E♭sus4

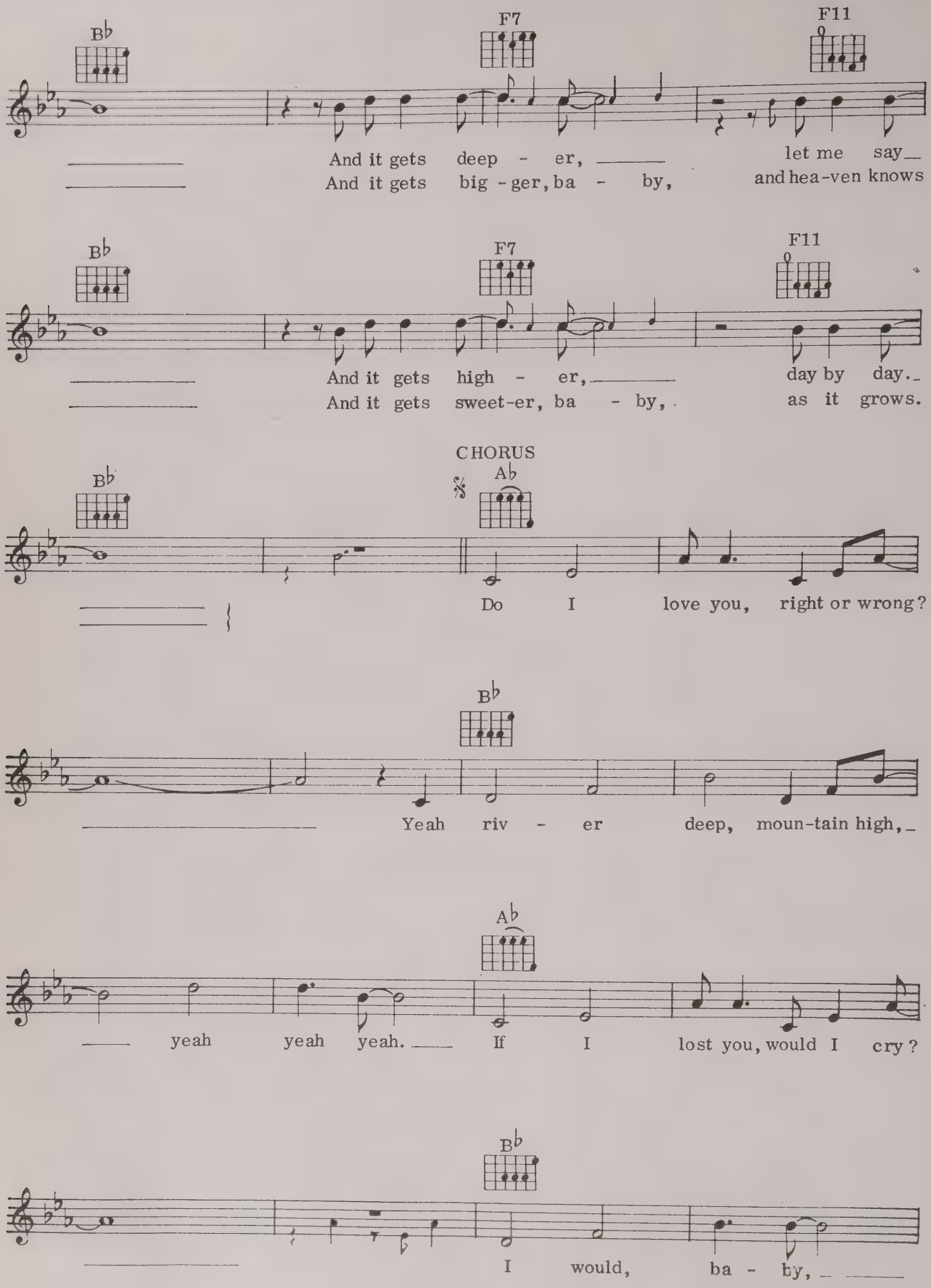
Now I love him just the way ___ I loved that
Well, I'm gon - na be as faith - ful as that

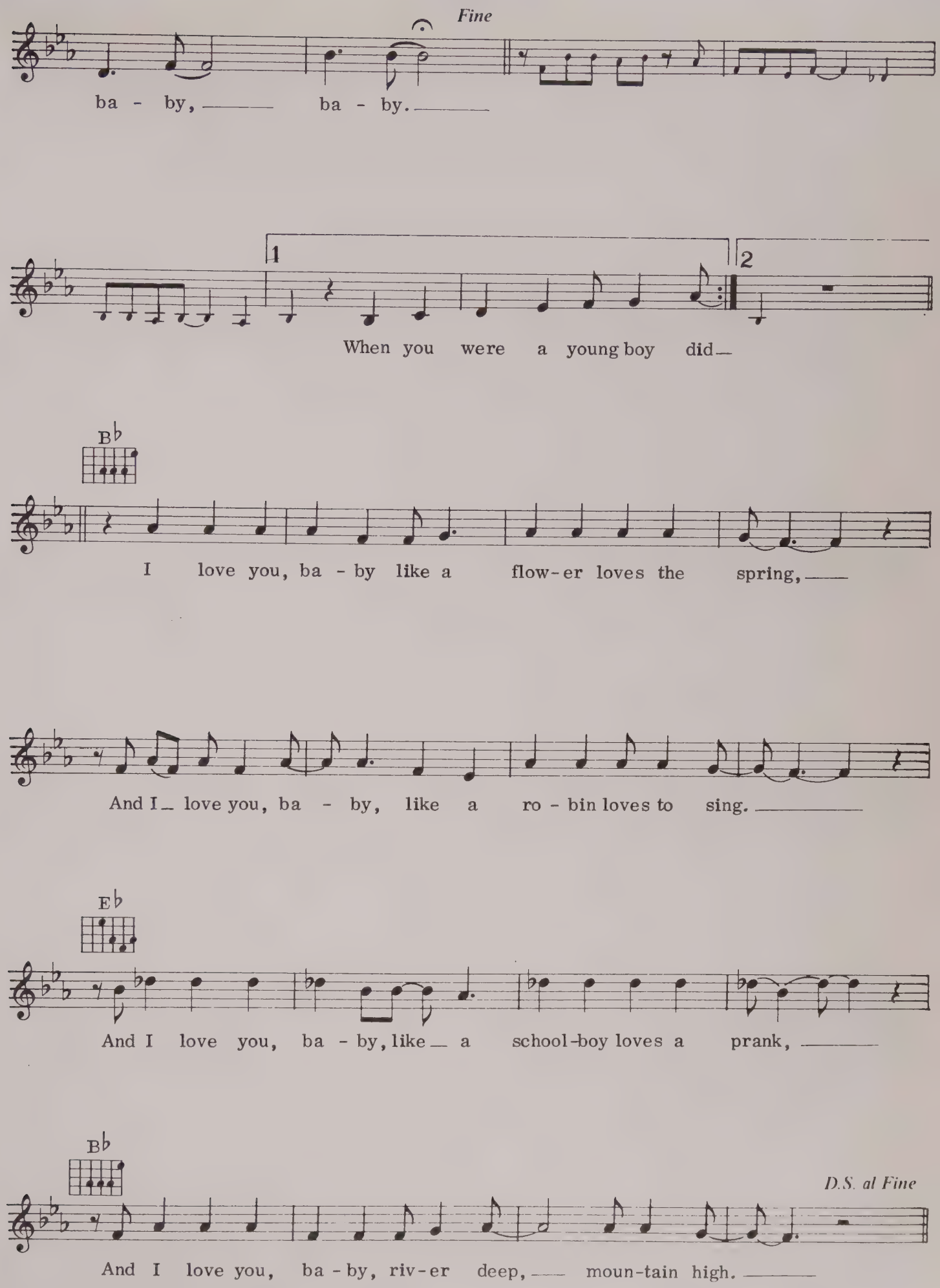
E♭ E♭sus4 E♭

rag ___ doll. But on-ly now ___ my love has grown,
pup-py, ___ No, I'll nev-er let you down,

B♭7 F7 F11

___ And it gets strong - er in ev-'ry way.
___ 'Cos it goes on ___ and on ___ like the riv-er flows,

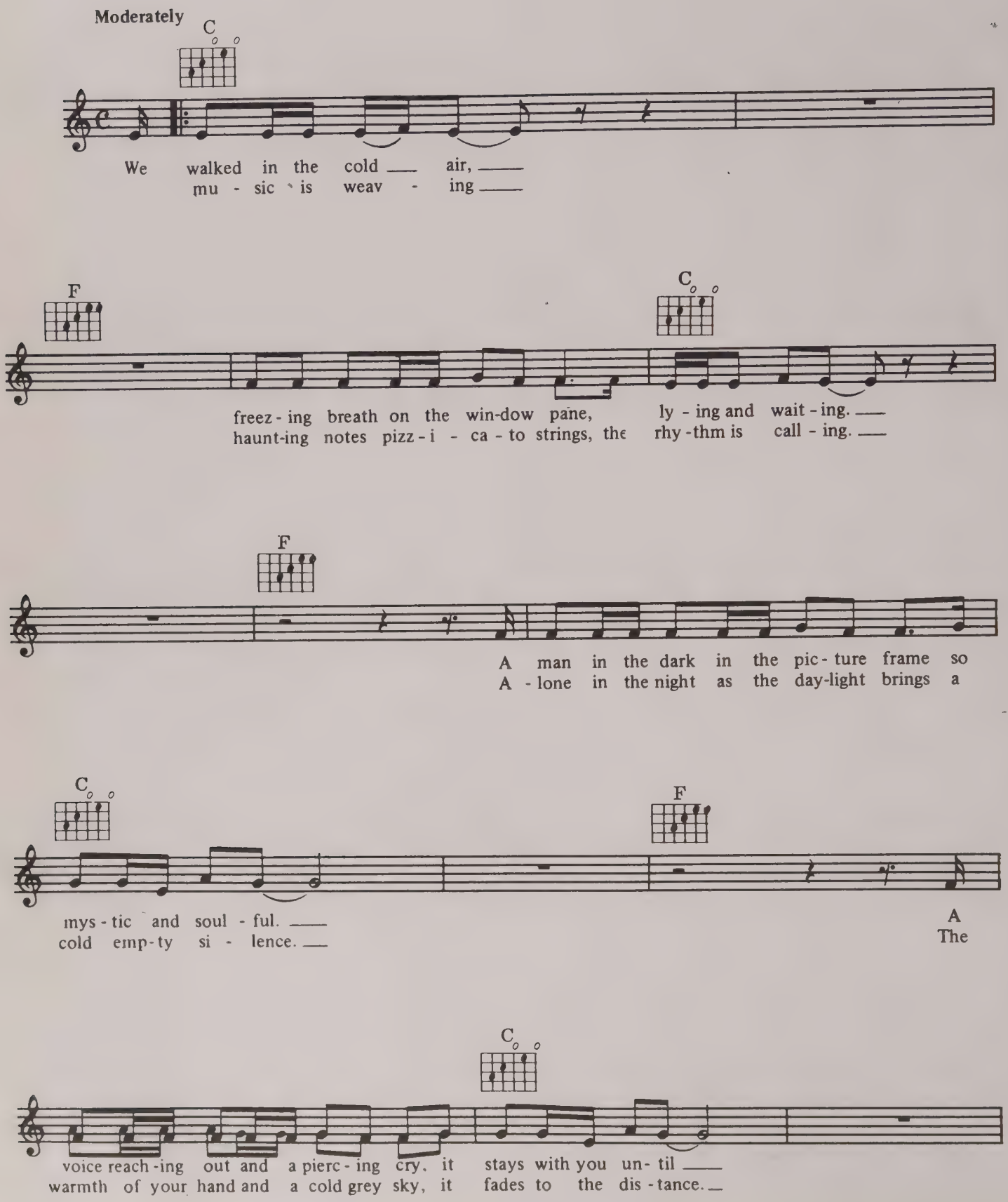

B♭
F7
F11
And it gets deep - er, let me say
And it gets big - ger, ba - by, and hea-ven knows
B♭
F7
F11
And it gets high - er, day by day.
And it gets sweet-er, ba - by, as it grows.
CHORUS
B♭
A♭
Do I love you, right or wrong?
B♭
Yeah riv - er deep, moun-tain high,
A♭
yeah yeah yeah. If I lost you, would I cry?
B♭
I would, ba - by,

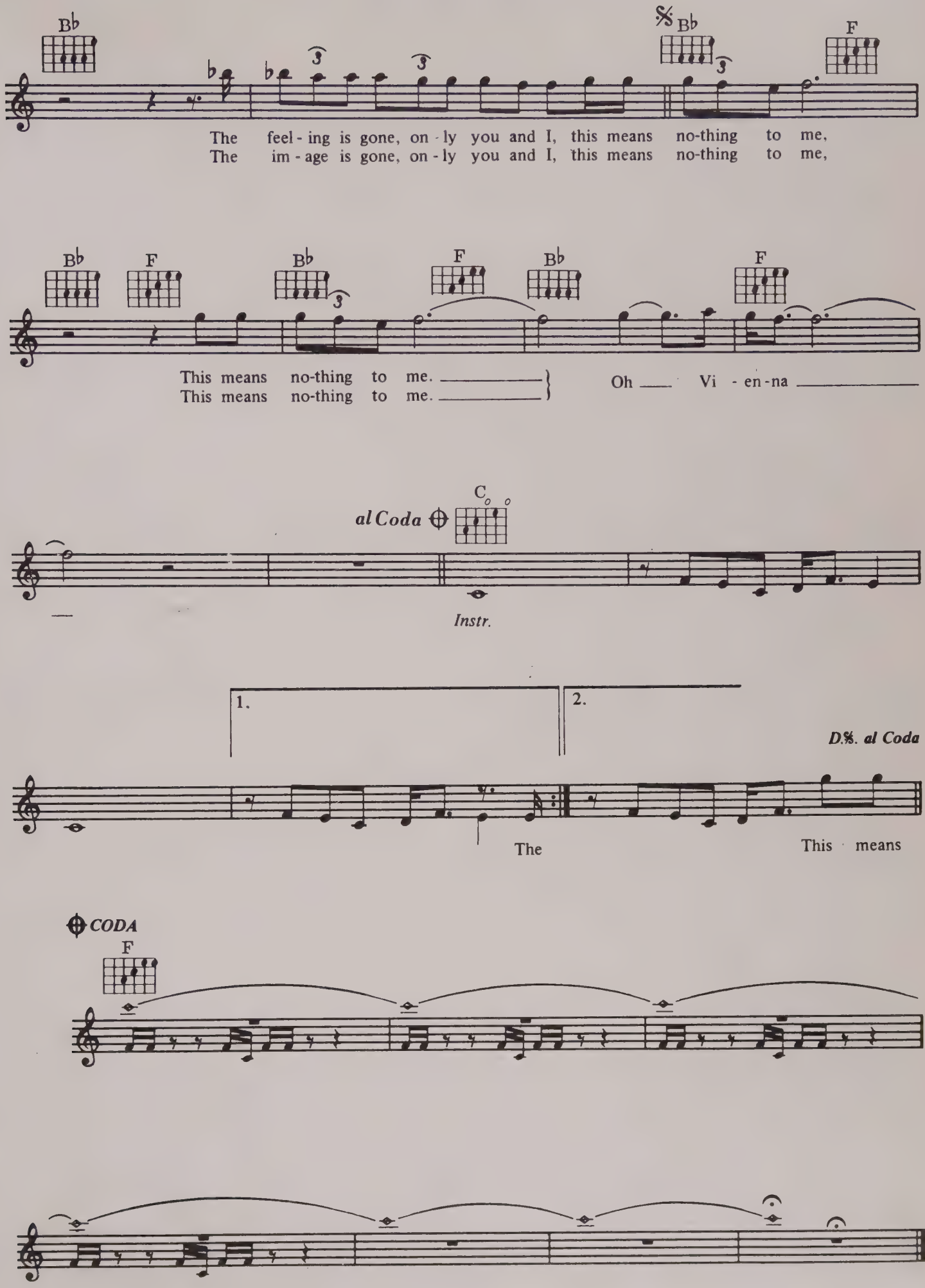

Fine
ba - by, ba - by.
1
2
When you were a young boy did
B♭
I love you, ba - by like a flow-er loves the spring,
And I love you, ba - by, like a ro - bin loves to sing.
E♭
And I love you, ba - by, like a school-boy loves a prank,
B♭
D.S. al Fine
And I love you, ba - by, riv-er deep, moun-tain high.

VIENNA

WORDS & MUSIC BY M.URE, B.CURRIE, W.CANN & C.ALLEN

© COPYRIGHT 1980 ISLAND MUSIC LIMITED, LONDON W6 AND MOOD MUSIC LIMITED, RANSOMES DOCK, 35–37 PARKGATE ROAD, LONDON SW11.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

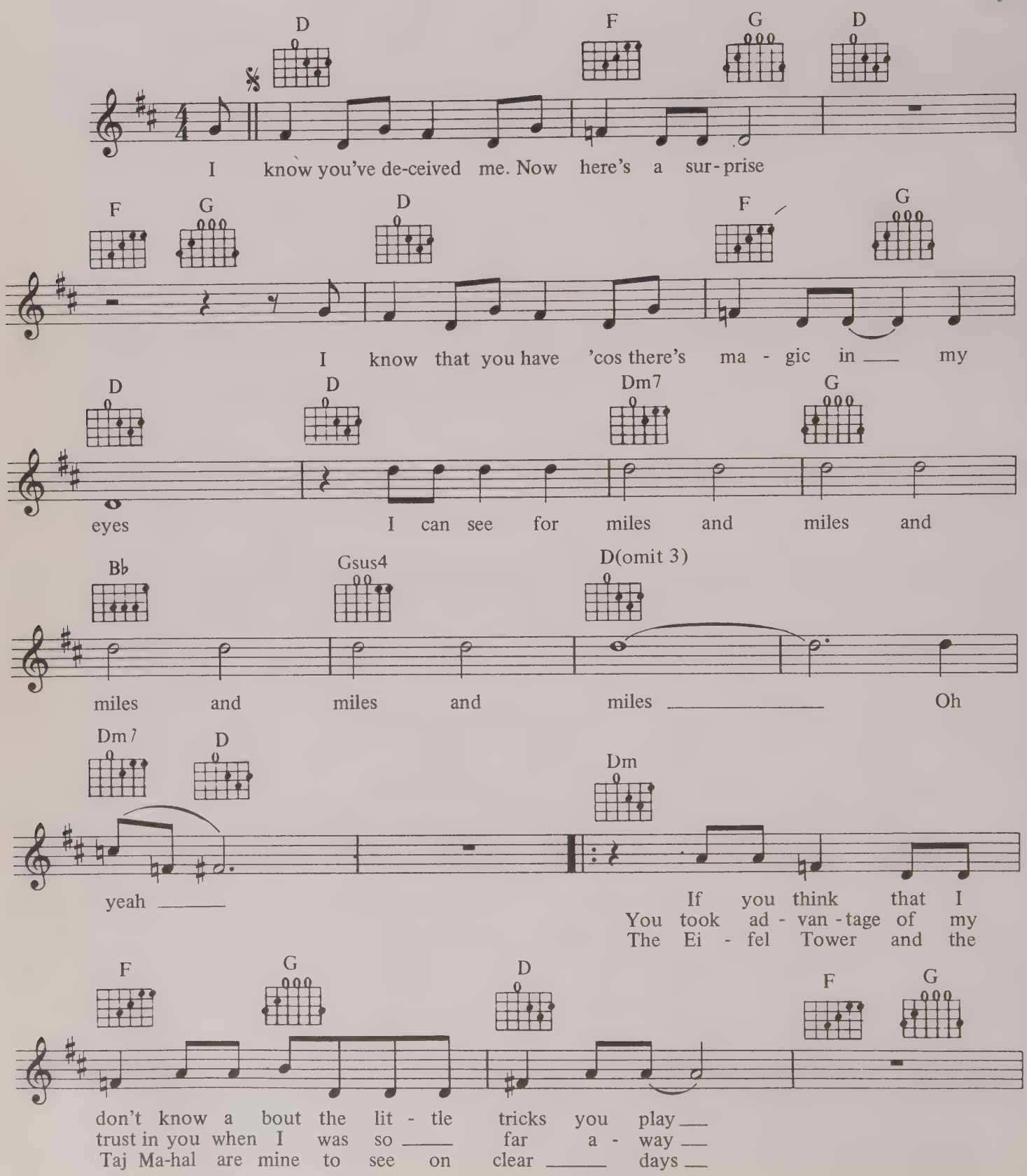


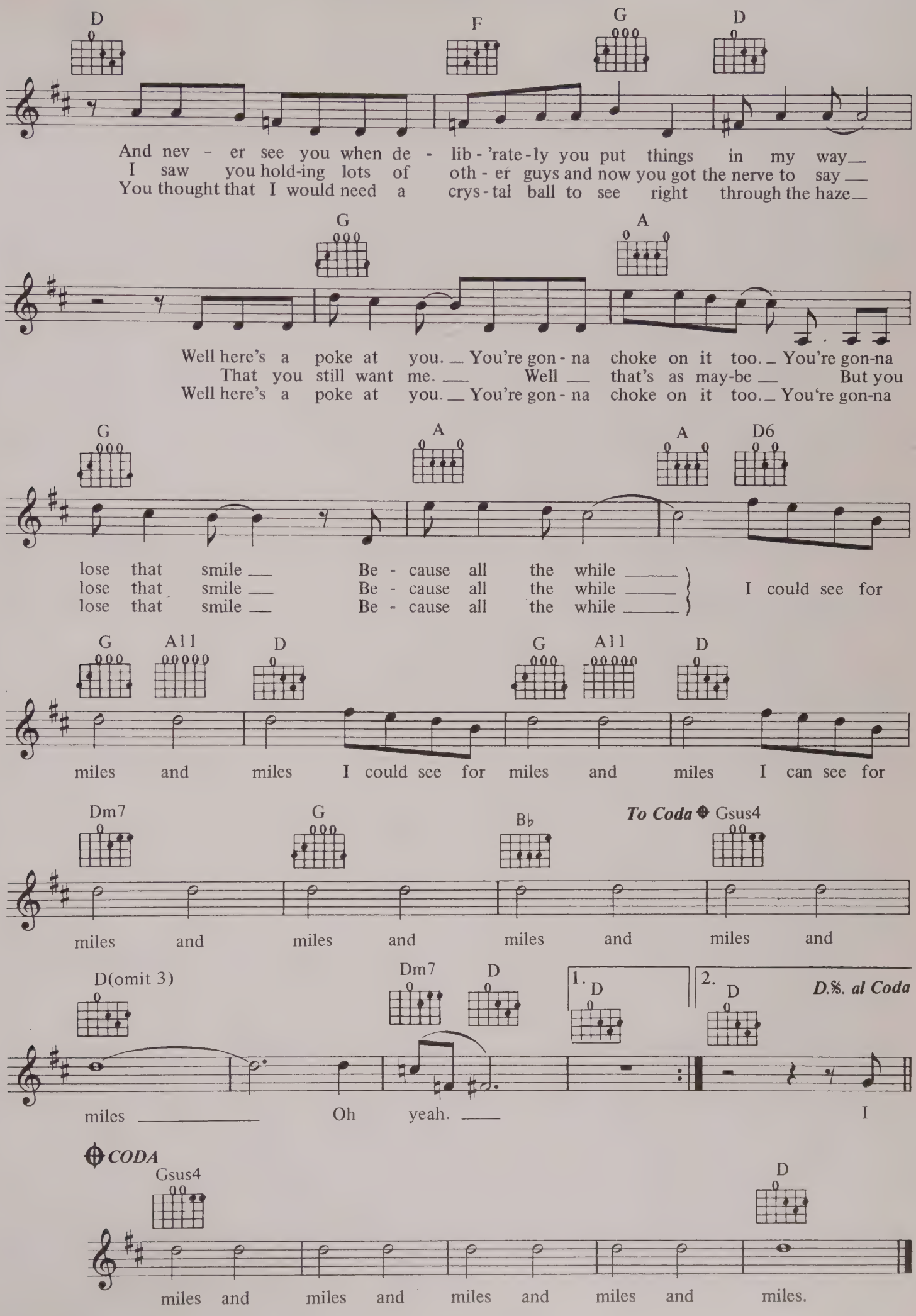

Bb
Bb
F
The feel - ing is gone, on - ly you and I, this means no-thing to me,
The im - age is gone, on - ly you and I, this means no-thing to me,
Bb
F
Bb
F
Bb
F
This means no-thing to me.
This means no-thing to me.
Oh Vi - en - na
al Coda
C
Instr.
1.
2.
D.S. al Coda
The
This means
CODA
F

I CAN SEE FOR MILES

WORDS & MUSIC BY PETER TOWNSHEND

© COPYRIGHT 1967 FABULOUS MUSIC LIMITED, 19/20 POLAND STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

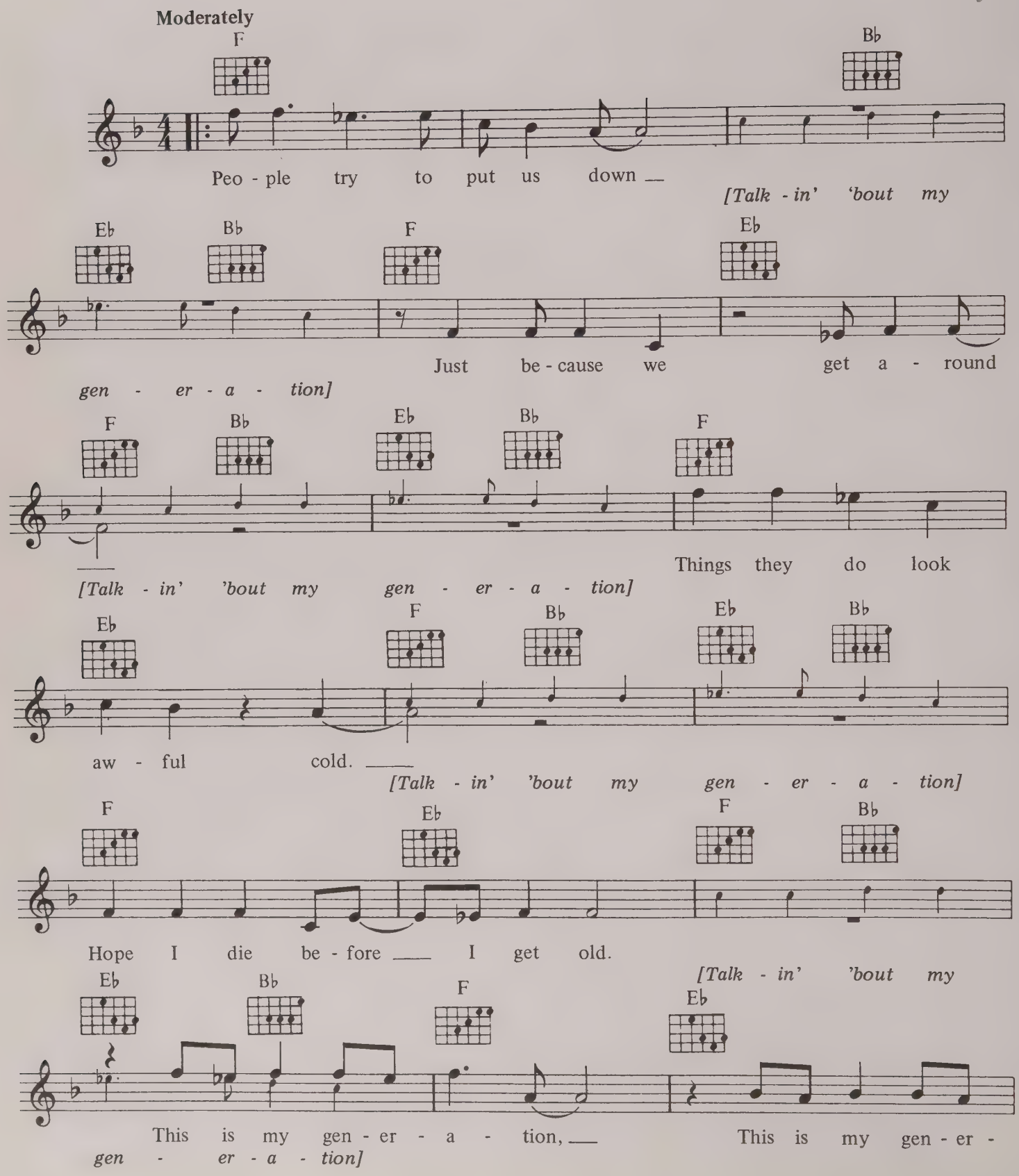


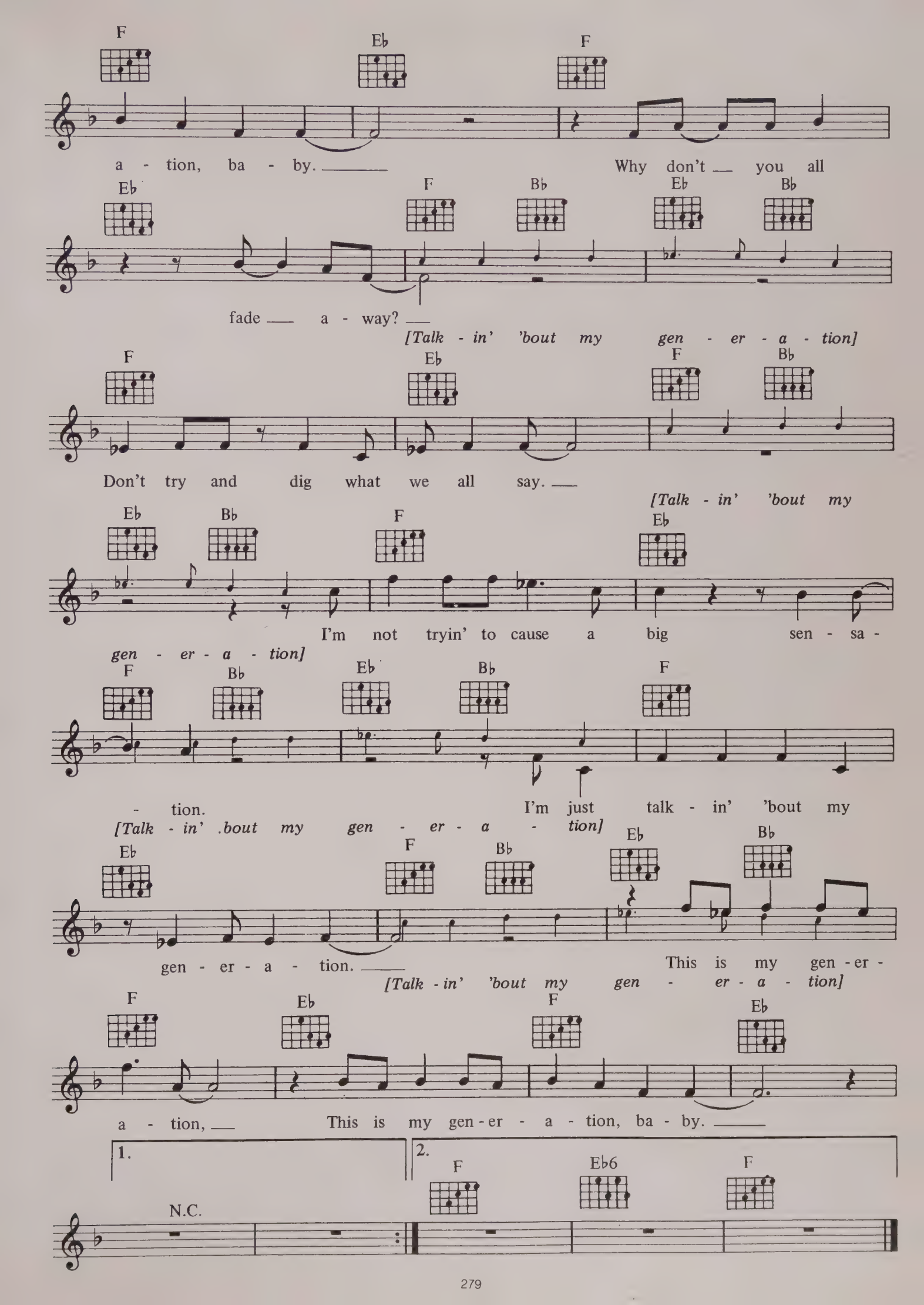

D F G D
And nev - er see you when de - lib - 'rate - ly you put things in my way
I saw you hold-ing lots of oth - er guys and now you got the nerve to say
You thought that I would need a crys - tal ball to see right through the haze
G A
Well here's a poke at you. You're gon - na choke on it too. You're gon-na
That you still want me. Well that's as may-be But you
Well here's a poke at you. You're gon - na choke on it too. You're gon-na
G A A D6
lose that smile Be - cause all the while
lose that smile Be - cause all the while
lose that smile Be - cause all the while
I could see for
G A11 D G A11 D
miles and miles I could see for miles and miles I can see for
Dm7 G B♭ To Coda Gsus4
miles and miles and miles and miles and
D(omit 3) Dm7 D 1. D 2. D D.%. al Coda
miles Oh yeah. I
CODA
Gsus4 D
miles and miles and miles and miles and miles.

MY GENERATION

WORDS & MUSIC BY PETE TOWNSHEND

© COPYRIGHT 1965 FABULOUS MUSIC LIMITED, 19/20 POLAND STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

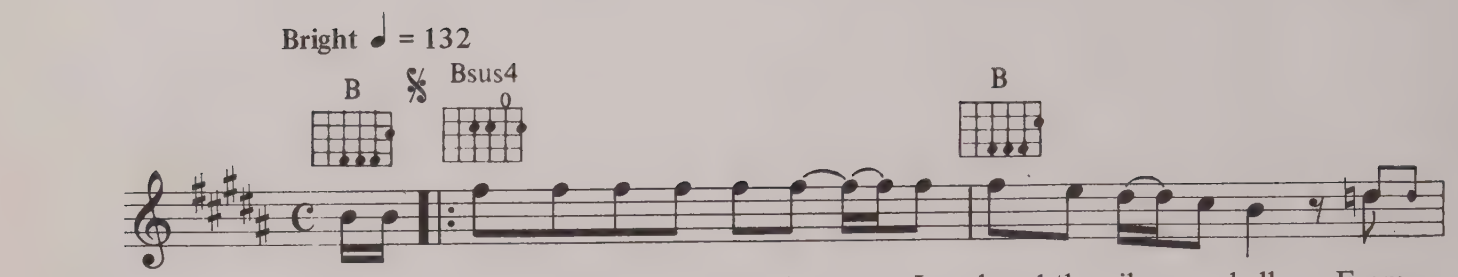



F Eb F
a - tion, ba - by. Why don't you all
Eb F Bb Eb Bb
fade a - way?
[Talk - in' 'bout my gen - er - a - tion]
F Eb F Bb
Don't try and dig what we all say.
[Talk - in' 'bout my
Eb Bb F Eb
I'm not tryin' to cause a big sen - sa -
gen - er - a - tion]
F Bb Eb Bb F
- tion. I'm just talk - in' 'bout my
[Talk - in' .bout my gen - er - a - tion]
Eb F Bb Eb Bb
gen - er - a - tion. This is my gen - er -
[Talk - in' 'bout my gen - er - a - tion]
F Eb F Eb
a - tion, This is my gen - er - a - tion, ba - by.
1.
N.C.
2.
F Eb6 F

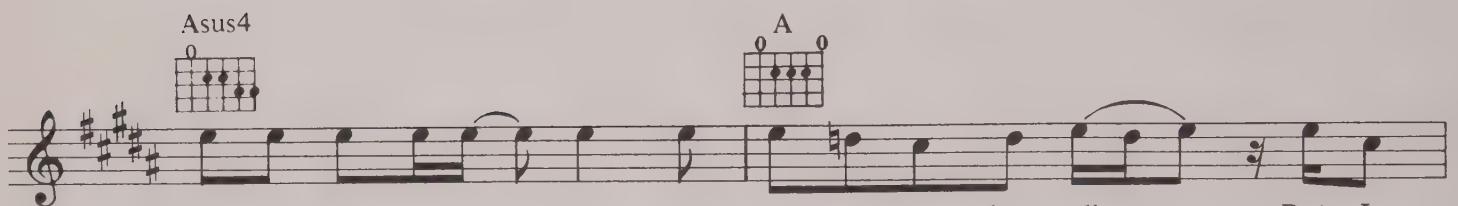
PINBALL WIZARD

WORDS & MUSIC BY PETER TOWNSHEND

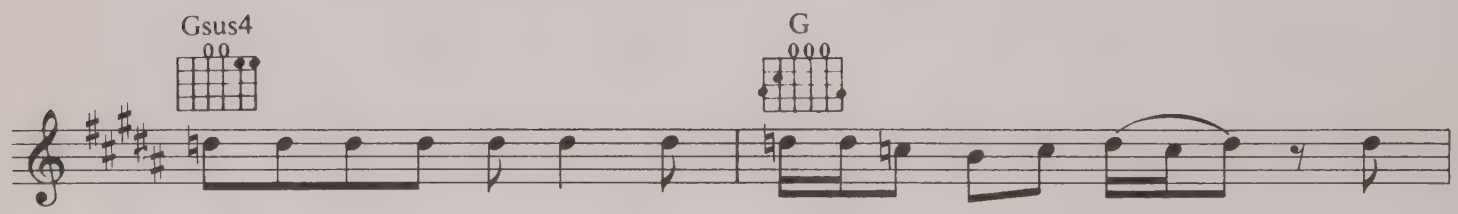
© COPYRIGHT 1969 FABULOUS MUSIC LIMITED, 19–20 POLAND STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



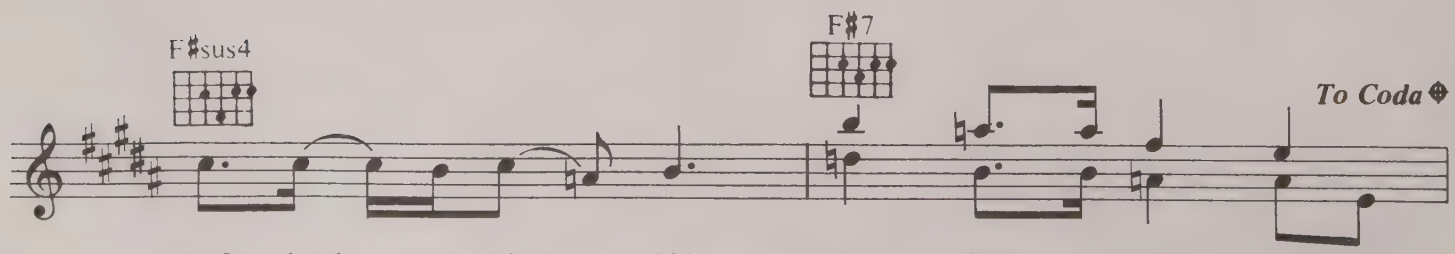
1. Ev-er since I was a young boy ___ I played the sil - ver ball; From
stands like a stat - ue, _ be-comes part of the _ ma-chine,
Ain't got no dis trac tions, ___ can't hear no buzzes and bells, Don't
4. He's been on my fav - 'rite tab - le, _____ He can beat _ my best, His dis-



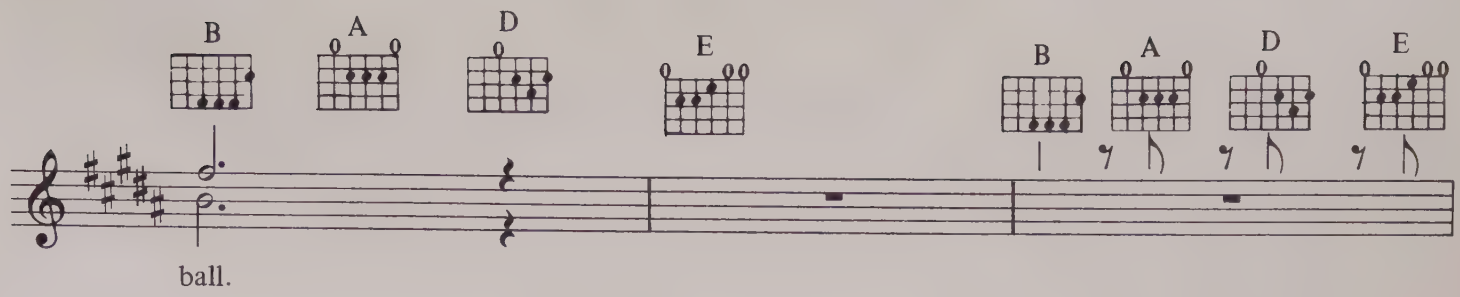
So - ho down to Brigh - ton I must have played 'em all _____ But I
Feel- in' all the bump - ers, al - ways play - in' clean, ___
see no lights a flash - in' plays by sense of smell, ___
ci - ples lead him in _____ And he just does the rest. ___ He's got

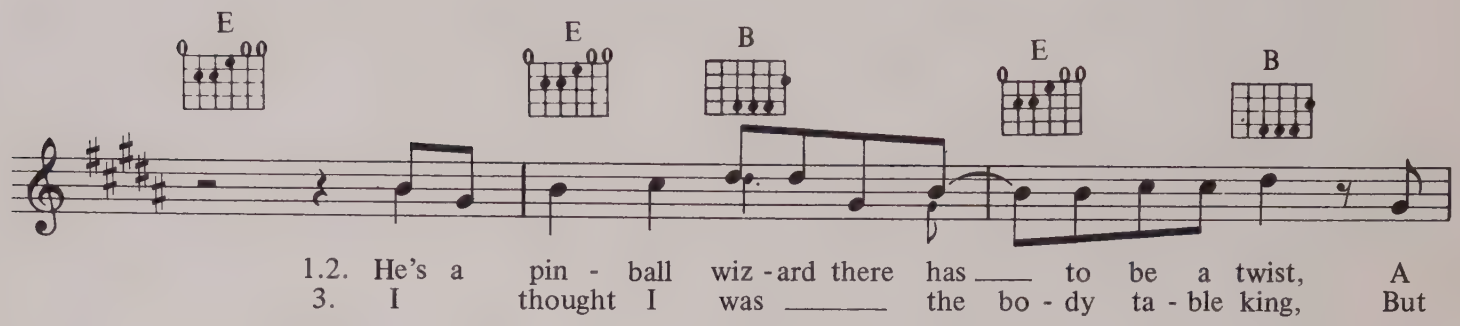


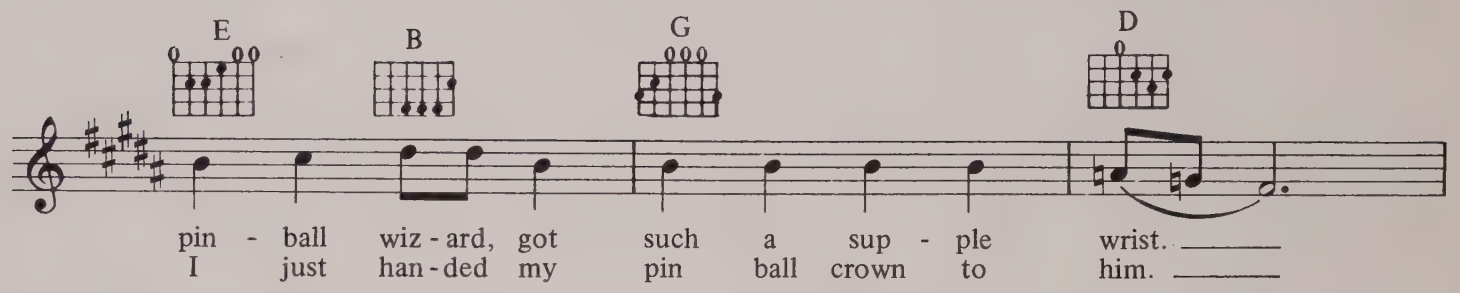
ain't seen noth - in' like him in an y a - muse-ment hall ___
Plays by in - tu - i - tion, the dig - it coun - ters fall. ___
Al - ways gets a re - play nev - er seen him fall. ___
cra - zy flip - pin' fin - gers, nev - er seen him fall. ___
That

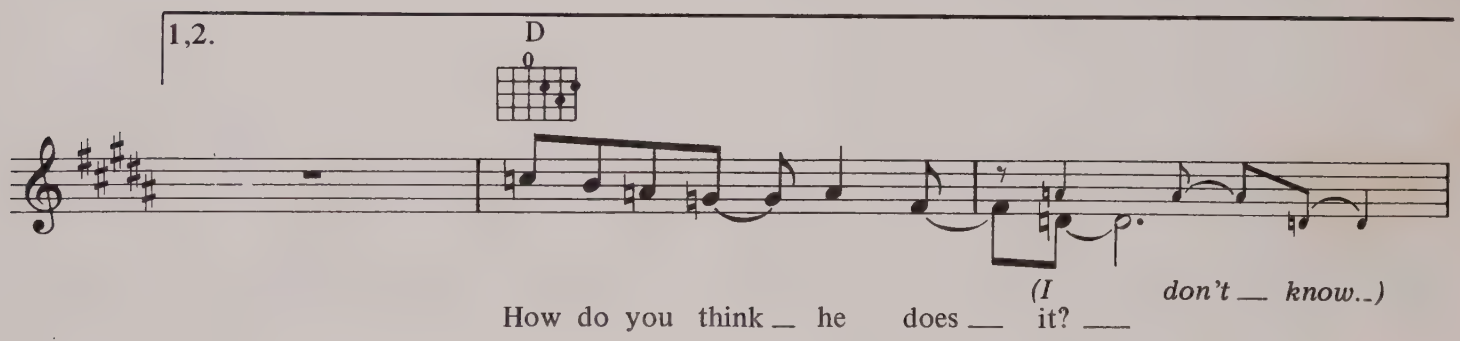


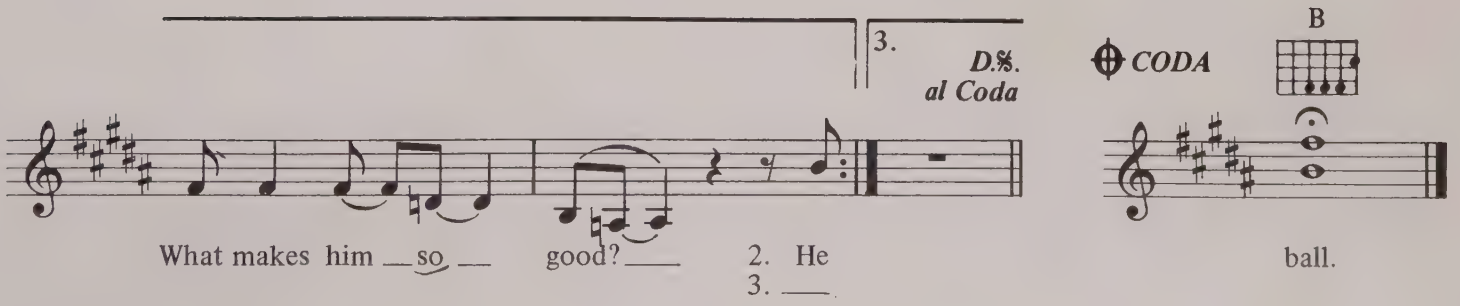
deaf, dumb ___ and blind ___ kid sure plays a mean pin -


B A D E B A D E
ball.


E E B E B
1.2. He's a pin - ball wiz - ard there has ___ to be a twist, A
3. I thought I was _____ the bo - dy ta - ble king, But


E B G D
pin - ball wiz - ard, got such a sup - ple wrist. _____
I just han - ded my pin ball crown to him. _____

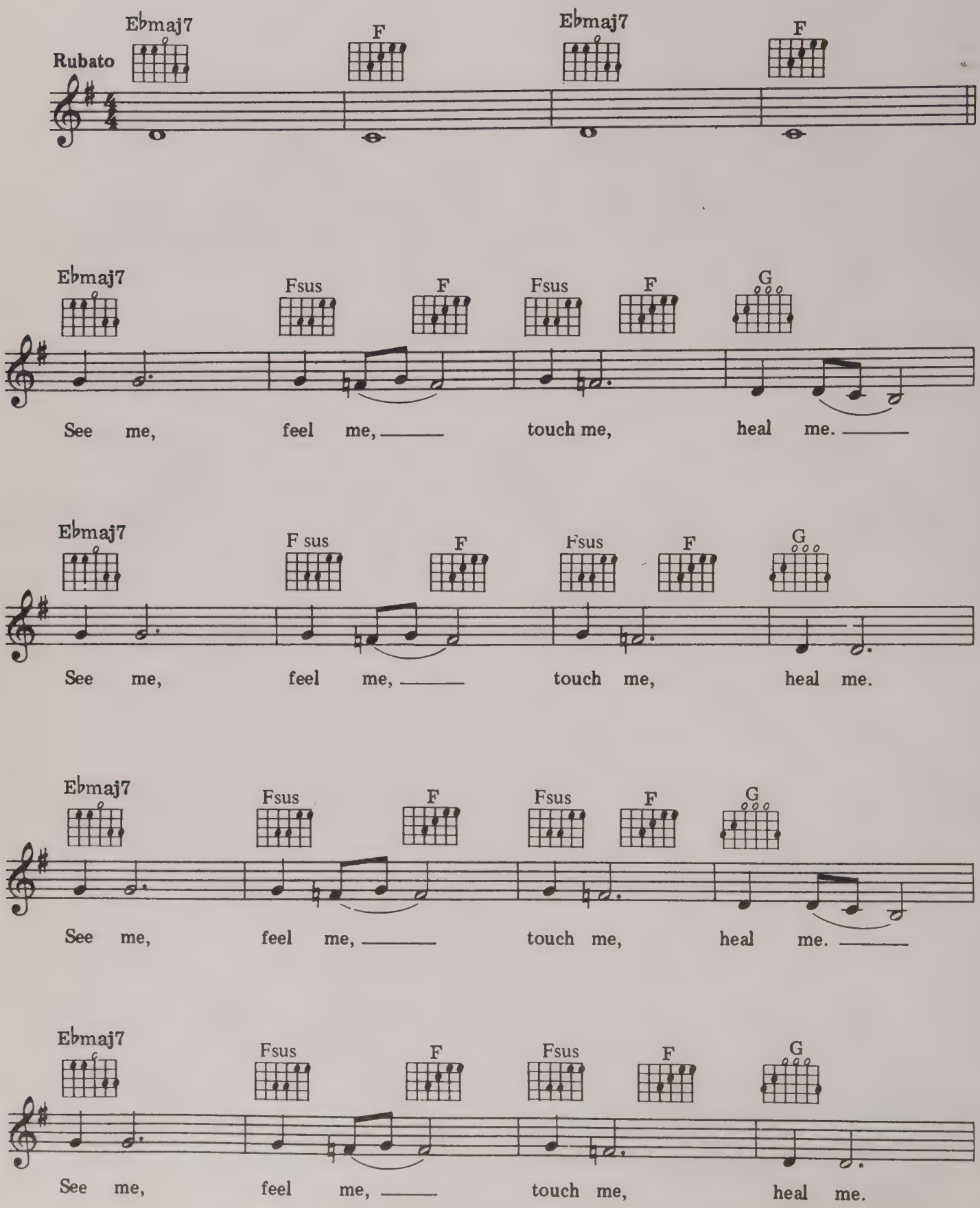

1,2.
D
(I don't ___ know..)
How do you think ___ he does ___ it? ___

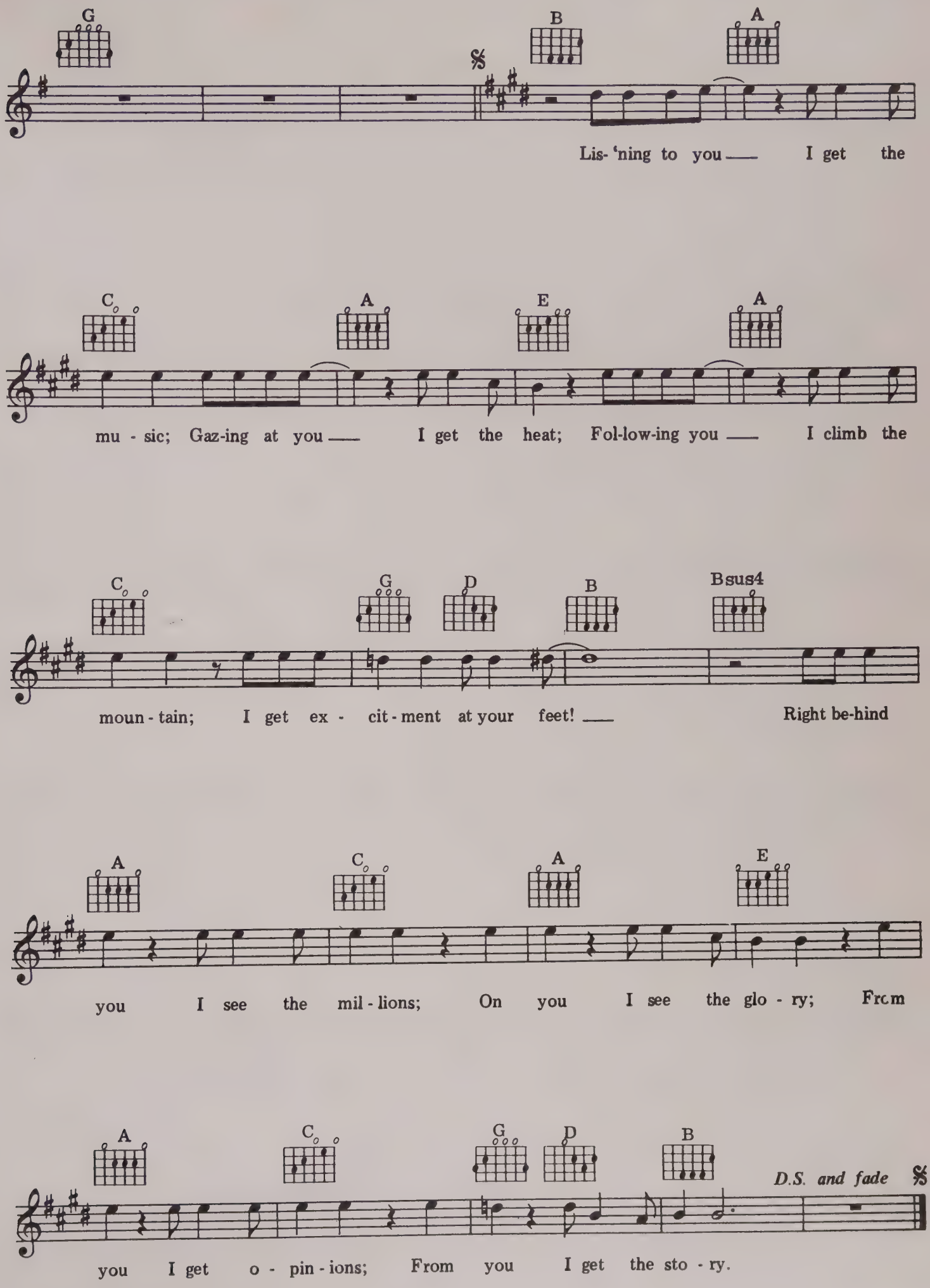

3.
D.%.
al Coda
CODA
B
What makes him ___so ___ good? ___ 2. He
3. ___
ball.

SEE ME, FEEL ME

WORDS & MUSIC BY PETER TOWNSHEND

© COPYRIGHT 1969 FABULOUS MUSIC LIMITED, 19–20 POLAND STREET, LONDON W1.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.




G
B
A
Lis- 'ning to you — I get the
C
A
E
A
mu - sic; Gaz-ing at you — I get the heat; Fol-low-ing you — I climb the
C
G
D
B
Bsus4
moun - tain; I get ex - cit - ment at your feet! — Right be-hind
A
C
A
E
you I see the mil - lions; On you I see the glo - ry; From
A
C
G
D
B
D.S. and fade
you I get o - pin - ions; From you I get the sto - ry.

COME BACK AND STAY

WORDS & MUSIC BY JACK LEE

© COPYRIGHT 1979 RED ADMIRAL MUSIC INCORPORATED, USA. RIGHTS ADMINISTERED BY CHRYSALIS MUSIC LIMITED, 12 STRATFORD PLACE, LONDON W1 FOR THE WORLD (EXCLUDING USA AND CANADA).
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Moderato

F♯m7

mf Since you've been gone, bye. I shut my eyes
I was trying to hide
op - ened my

D

and I fan - ta - size that you're here with me,
what I felt in - side un - til it passed me by
eyes and I re - al - ised what we had to - geth - er

F♯m7

will you ev - er re - turn I won't be sat - is - fied
you said you'd re - turn You said that you'd be mine
will you ev - er re - turn Or have you changed your mind

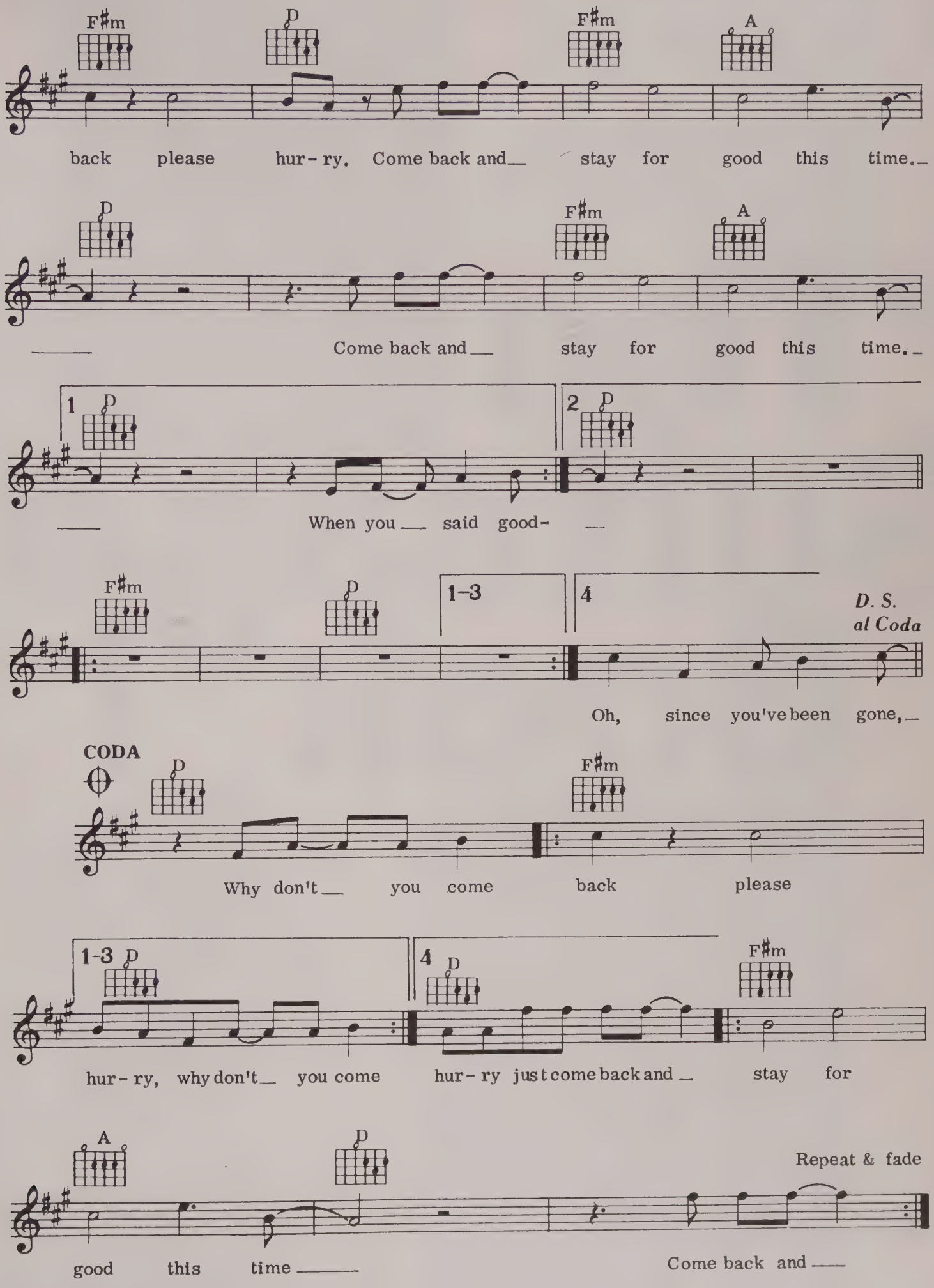
D

al Coda ⊕

'til you're by my side. Don't wait an - y long - er.
'til the end of time, well don't wait an - y long - er.
if you wan - na stay mine, just love me for - ev - er.

F♯m D

(Come back)
Why don't you come back please hur - ry why don't you come


F♯m
D
F♯m
A
back please hur- ry. Come back and stay for good this time.
D
F♯m
A
Come back and stay for good this time.
1
D
2
D
When you said good-
F♯m
D
1-3
4
D. S.
al Coda
Oh, since you've been gone,
CODA
D
F♯m
Why don't you come back please
1-3
D
4
D
F♯m
hur- ry, why don't you come hur- ry just come back and stay for
A
D
Repeat & fade
good this time
Come back and

3/99(33719)

New from Music Sales - the one-and only, ultimate busker book! It's *the* book to take to a party... to a gig... on your holiday... or to that famous desert island!

It's packed with literally hundreds and hundreds of the best-loved songs of all time... from vintage standards of the 30s right through to the latest pop hits.

The Busker's Fake Book 1001 All-Time Hit Songs

"The only songbook you'll ever need!"

"The Suitcase Book"!

For piano, organ, guitar, all electronic keyboards and all 'C' instruments
With an easy-to-use A-Z title finder plus a classified 'song type' index
As a taster, here's just a quarter of the titles in this unique bumper songbook...

'A' You're Adorable
A Fine Romance
A Fool Such As I
A Hard Day's Night
A Man And A Woman
A Teenager In Love
Act Naturally
Against All Odds
Ain't Misbehavin'
All I Have To Do Is Dream
All My Loving
America
An American In Paris
An Old Fashioned Love Song
Angel Eyes
Another Suitcase In Another Hall
As Time Goes By
Band On The Run
[illegible]
Baubles Bangles And Beads
Because
Bennie And The Jets
Big Girls Don't Cry
Big Spender
Bird Dog
Blowin' In The Wind
Boogie Woogie Bugle Boy
Buffalo Gals
Bye Bye Love
California Dreaming
Can't Smile Without You
Candle In The Wind
Caravan
Chantilly Lace
Come Fly With Me
Consider Yourself
Crazy
Cruising Down The River
Dancing Queen
Daniel
Desafinado
Devil In Disguise
Diamonds Are A Girl's Best Friend
Do You Know The Way To San Jose
Don't Cry For Me Argentina
Don't Pay The Ferryman
Don't Sleep In The Subway
EastEnders
Ebony And Ivory
Eleanor Rigby
Empty Chairs At Empty Tables
The Entertainer
Every Breath You Take
First Time Ever I Saw Your Face
Fools Rush In
From Me To You
Funiculi, Funicula
Fur Elise
Get [illegible]
Get It On (Bang A Gong)
The Girl From Ipanema
[illegible]
Goodbye Yellow Brick Road
Guys And Dolls
Happy Xmas (War Is Over)
Havah Nagilah
He Ain't Heavy He's My Brother
Hello Mary Lou
Hello, Goodbye
Here, There And Everywhere
Hey Jude
Hey, Good Lookin'
Honeysuckle Rose
I Came I Saw I Conga'd
I Don't Want To Spoil The Party
I Dreamed A Dream
I Feel Pretty
I Fought The Law
I Left My Heart In San Francisco
I Saw Her Standing There
I'm A Loser
I'm Beginning To See The Light
I'm Still Standing
If I Had A Hammer
If I Were A Bell
In The Air Tonight
It Never Rains In Southern California
It's Not Unusual
It's So Easy
Jambalaya
Jealous Guy
La Ronde De l'Amour
Lady D'Arbanville
The Lady In Red
The Lambeth Walk
The Last Time I Saw Paris
Layla
Leaning On A Lamp Post
Let It Be
Let's Twist Again
The Lion Sleeps Tonight
Live And Let Die
Long Tall Sally
Love And Marriage
Lover Man
Lucille
Luck Be A Lady
Lullaby Of Birdland
Maple Leaf Rag
Maria
Mo And My Girl
Mister Bojangles
Money For Nothing
Mull Of Kintyre
Never On A Sunday
Nights In White Satin
Norwegian Wood
Not Fade Away
O Sole Mio
Oh Pretty Woman
Ol' Man River
Old Shep
On A Slow Boat To China
Only The Lonely
P.S. I Love You
Pachelbel's Canon
Pennies From Heaven
Penny Lane
Pigalle
Poison Ivy
The Power Of Love
Raindrops Keep Falling On My Head
Reds On
Rhapsody In Blue
Riders On The Storm
Rock Around The Clock
Ruby Don't Take Your Love To Town
Satin Doll
Scarborough Fair
Shake Rattle And Roll
She Loves You
Singing The Blues
Sixteen Tons
Sloop John B
Smoke Gets In Your Eyes
Solitude
Something
Somewhere
Spanish Eyes
Standing On The Corner
Stars Fell On Alabama
Stranger In Paradise
Strangers In The Night
Streets Of London
Sugarbush
Sultans Of Swing
Summertime Blues
Sunshine Of Your Love
Sweet Charity
Swing Low, Sweet Chariot
Take Back Your Mink
Take That Look Off Your Face
Take The 'A' Train
Teen Angel
The Tender Trap
That'll Be The Day
Theme For A Dream
These Foolish Things
They Didn't Believe Me
This Guy's In Love With You
This Land Is Your Land
Those Were The Days
Three Little Fishies
Till There Was You
To Know Him Is To Love Him
Tonight
True Love Ways
Tulips From Amsterdam
Tutti Frutti
Unchained Melody
Under The Boardwalk
Up, Up And Away
Uptown Girl
The Very Thought Of You
Wake Up Little Susie
Walk Tall
The Way You Look Tonight
We Can Work It Out
We Don't Need Another Hero
We Shall Overcome
We'll Meet Again
What Kind Of Fool Am I
Wheels
When I'm Sixty Four
When Irish Eyes Are Smiling
When This Lousy War Is Over
Where Have All The Flowers Gone
Witchcraft
With A Little Help From My Friends
Woman
Yellow Submarine
Yesterday
Your Cheatin' Heart
Your Song

While compiling this huge book, editor/arranger Peter Lavender kept all the artwork in a huge suitcase! But now that it's printed, this new mega-bumper busker book is a lot easier to carry around!

Surprisingly portable, in fact, at the usual songbook size of 12" x 9"... with some 656 pages!

As well as the 1,001 songs, the book includes a handy A-Z alphabetical title index *and* a classified index, too.

71431

AEROSMITH
DON'T GET MAD GET EVEN

BRYAN ADAMS
CUTS LIKE A KNIFE
RUN TO YOU
STRAIGHT FROM THE HEART
SUMMER OF '69

A-HA
HUNTING HIGH AND LOW
TAKE ON ME

ARCADIA
EL DIABLO
ELECTION DAY

PAT BENATAR
FIRE AND ICE
LOVE IS A BATTLEFIELD

BON JOVI
LET IT ROCK
LIVIN' ON A PRAYER
WANTED DEAD OR ALIVE
YOU GIVE LOVE A BAD NAME

CHICAGO
IF YOU LEAVE ME NOW
25 OR 6 TO 4

ERIC CLAPTON
BADGE

PHIL COLLINS
DOESN'T ANYBODY STAY TOGETHER ANYMORE?
DON'T LOSE MY NUMBER
EASY LOVER
I MISSED AGAIN
IN THE AIR TONIGHT
ONLY YOU KNOW AND I KNOW
SUSSUDIO

DEPECHE MODE
EVERYTHING COUNTS
JUST CAN'T GET ENOUGH

CHRIS DE BURGH
DON'T PAY THE FERRYMAN
HIGH ON EMOTION

DIRE STRAITS
EXPRESSO LOVE
MONEY FOR NOTHING
ONCE UPON A TIME IN THE WEST
SO FAR AWAY
SOLID ROCK
SULTANS OF SWING
WALK OF LIFE

THE DOORS
HELLO I LOVE YOU
L.A. WOMAN
LIGHT MY FIRE
RIDERS ON THE STORM

EURYTHMICS
IT'S ALRIGHT (BABY'S COMING BACK)
RIGHT BY YOUR SIDE
SISTERS ARE DOING IT FOR THEMSELVES
SWEET DREAMS (ARE MADE OF THIS)
WHO'S THAT GIRL?

BRYAN FERRY
SLAVE TO LOVE

FLEETWOOD MAC
ALBATROSS

FREE
ALL RIGHT NOW

GENESIS
ABACAB
IN TOO DEEP
INVISIBLE TOUCH
LAND OF CONFUSION
MAMA
THAT'S ALL

GO WEST
CALL ME
WE CLOSE OUR EYES

HUEY LEWIS & THE NEWS
THE HEART OF ROCK AND ROLL
IF THIS IS IT
THE POWER OF LOVE

MICHAEL JACKSON
THRILLER

JETHRO TULL
AQUALUNG
TOO OLD TO ROCK AND ROLL (TOO YOUNG TO DIE)

BILLY JOEL
IT'S STILL ROCK AND ROLL TO ME
MOVIN' OUT (ANTHONY'S SONG)
TELL HER ABOUT IT
UPTOWN GIRL
YOU MAY BE RIGHT

ELTON JOHN
CROCODILE ROCK

MICHAEL MACDONALD
SWEET FREEDOM

MADONNA
BORDERLINE

MARILLION
KAYLEIGH

ROBERT PALMER
ADDICTED TO LOVE

ALAN PARSONS
DAMNED IF I DO
EYE IN THE SKY
GAMES PEOPLE PLAY

POWER STATION
GET IT ON (BANG A GONG)

CHRIS REA
I CAN HEAR YOUR HEARTBEAT
STAINSBY GIRLS

LOU REED
WALK ON THE WILD SIDE

ROLLING STONES
HARLEM SHUFFLE

PAUL SIMON
FIFTY WAYS TO LEAVE YOUR LOVER
STILL CRAZY AFTER ALL THESE YEARS

SIMPLE MINDS
DON'T YOU FORGET ABOUT ME

STEELY DAN
REELIN' IN THE YEARS
RIKKI DON'T LOSE THAT NUMBER

STING
IF YOU LOVE SOMEBODY SET THEM FREE

SUPERTRAMP
DREAMER
GIVE A LITTLE BIT
LOGICAL SONG (THE)

IKE & TINA TURNER
RIVER DEEP, MOUNTAIN HIGH

TINA TURNER
PRIVATE DANCER
WE DON'T NEED ANOTHER HERO
WHAT'S LOVE GOT TO DO WITH IT

ULTRAVOX
VIENNA

THE WHO
YOU BETTER YOU BET
FIVE FIFTEEN
I CAN SEE FOR MILES
MY GENERATION
PINBALL WIZARD
SEE ME, FEEL ME

PAUL YOUNG
COME BACK AND STAY

KT-020-799

ISBN 0-7119-1127-4
9 780711 911277

WISE PUBLICATIONS
UK ORDER NO. AM 65806